

Olympic traditions, the con-
of a valiant fight.
at awarded the 1980 Games to Leo-
ezhne
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that
its po
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s rule
ing the
ble to
y the c
almost
al condem
s press
tcome.

re are lessons here for the C
government, for the Foreign
in its dealings with Peking
ne next four years, and, not
or the Olympic committee it
o longer may it assume a com-
audience for any decision
in secrecy, founded upon
nable motives and dictated at
im of its president, Juan An-
Samaranch. The president's
is a mask as he read out a ve-
e doubtless would have pre-
e avoid. No public account
e vouchsafed, of course, but
7's victory was almost cer-
his defeat.
too late to mourn the with-
reath of Olympian endeav-
r to lament the passing of
al based since ancient times
ty through competition and
r to the unblemished victor.
ought that nostalgia might
part vanished with the failure
ens to win the crown in 1996.
if Manchester awakes in
this morning it may take
n the truth that the quality of
the skill of its leaders and the
ty of its cause contributed to
al climate which averted a
ourable choice. To Sydney,
the laurels of victory, but to
ester that most hallowed of
lympic traditions, the con-
n of a valiant fight.

...y and ... at last

rats in local government —
standing the nastiness of
Hamlets — also helped Mr
wn to make the leap from the
analytical to the practical.
pidly growing number of Lib-
emocrat councils are, by and
efficient and responsive — less
hrift than Labour, less cava-
in the Tories with the services
care for. The more Mr Ash-
can convince the voters that
beral Democrats would apply
local government principles
peritise to central government,
ater will be their credibility.
imes, however, over the past
ays, the party has sounded too
ch like a little echo of Labour, far-
ring taxing and spending as the
wer to everything. Mr Ashdown
terday showed he is alive to the
ggers of being seen by crucial
ting southern voters as a pale
sion of Labour. His favoured ap-
ach is "No taxation without ex-
ation". He wants people's tax
ands to show what their money
be spent on and to find ways of
sulting the electorate directly
at the balance between taxation
services. Significantly, these are
Liberal Democrat ideas from lo-
government.
mportantly, Mr Ashdown's
ch also included an attack on
te, identifying overmanning in
tehall and overblown schemes
municipal socialism in the town
s as Liberal Democrat enemies.
he acknowledged, the "question
ax lies at the heart of the di-
ma for progressive politicians".
ike Labour, the Liberal Demo-
s, with their greater freedom for
oeuvre, are at least addressing
issue with honesty and some
gination. It is precisely that com-

the abolition of a largely anonymous list of
names is contrary to the "public"
interest. From my certain
edge of the profession
for far less altruistic
The Architects
Council with its list
nd only 60 years
same me
ed
y, n.
More
ed

seven years of
training. The
register of those
the course and
the profession since
the middle of the last century.

I am a chartered architect, a
member of the RIBA, and I am
proud of it. My qualifications and
achievement are there to be seen.
No cumbersome, costly and un-
necessary legislation that simply

will help me or my
colleagues in the name one job
s they have the business of
The fact is that registration of ar-
chitects has nothing to do with
the quality of design.

The only possible justification
for protection of titles is consum-
er protection, as the Warnke Report
has shown, has offered any.

People with HIV and
thought we would
the plight of human beings
"dehumanisation" by
because they have HIV
our three pictures
to vilify the social ex-
cities expressed by
in the eyes of society,
victims, or threats to
human beings. They
minder to our collea-
of the danger of stigmatising mi-
norities, and the "dehumanising"
consequences this
They are also, of course,
of the main channels
which HIV can be ac-
preventive measures
taken. They are not easy
this is not an easy issue
In deciding to devote
communications budget to
brand awareness through
sion of social problems
aware that we would
prejudice. We decided
frank and open discussion
these issues was worth
upsetting a few consumers.
Very truly yours
MARINA GALANTI
Manager, Foreign Press Relations
United Colours of Benetton

Benetton's response
to campaign attack

There will always be greatly
differing results arising from try-
ing to do as much as possible for as little
as possible, the best possible for the
that can be made available.

Architects' registration then,
neither the quality of design
nor the public interest. It
is restrictive practice that
prevents fair competition in the
construction industry. We look
forward to its abolition.

Architects' registration then,
neither the quality of design
nor the public interest. It
is restrictive practice that
prevents fair competition in the
construction industry. We look
forward to its abolition.

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that can be made available.

There will always be greatly
differing results arising from try-
ing to do as much as possible for as little
as possible, the best possible for the
that can be made available.

This year, Benetton became the
first corporate signatory to the
"UK Declaration of the Rights of
From Mr Gara LaMarche
Sir: Your leading article (20 Sep-
tember) condemning Greek xeno-
phobia neglects to make clear that
the authorities there have stoked
nationalistic feelings through an
extraordinary series of criminal
prosecutions of those who pro-
duce dissenting pamphlets, leaf-
lets or posters:

Five members of a Trotskyite
party were tried this spring on
charges that include "spreading
false information and rumours
that might cause anxiety and fear
to citizens and disturb interna-
tional relations of Greece", and
"inciting citizens to rivalry and
division, leading to disturbance of
the peace". Their alleged crime
was to produce a pamphlet of es-
says on "The Macedonian Ques-
tion and the Working Class". On
17 May, a court in Athens acquit-
ted them after a week-long trial,
but in a disturbing and unusual
move, the government plans to
appeal the unanimous verdict. A
conviction could carry several
years in prison and heavy fines.

A 17-year-old high school stu-
dent was sentenced in December
to a year in prison (as in the other
cases, he is free pending appeal)
for handing out a leaflet that
called Alexander the Great an
"imperialist".

Six members of the Organisa-
tion for the Reconstruction of the
Communist Party (OAKKE)
were sentenced in January 1992 to
six and a half months in prison
for having put up posters that

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Now someone
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we would not be.
Yours faithfully,
ROBERT NELSON
London, E1
22 September

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too; but a randor
we would not be.
Yours faithfully,
ROBERT NELSON
London, E1
22 September

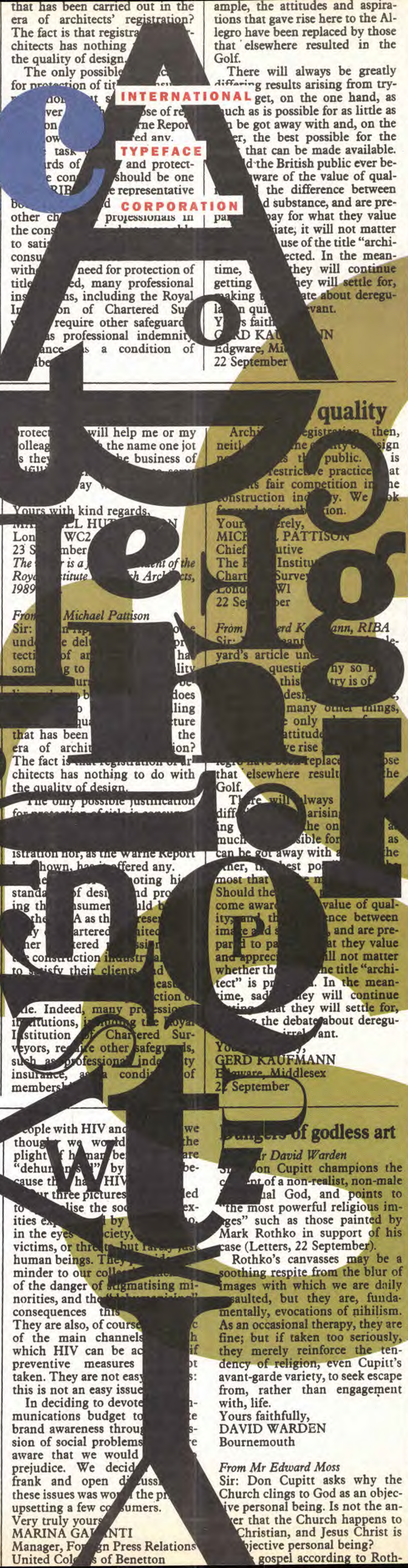
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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN, PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME 20, NUMBER 3, WINTER 1993, \$5.00 U.S., \$9.90 AUD



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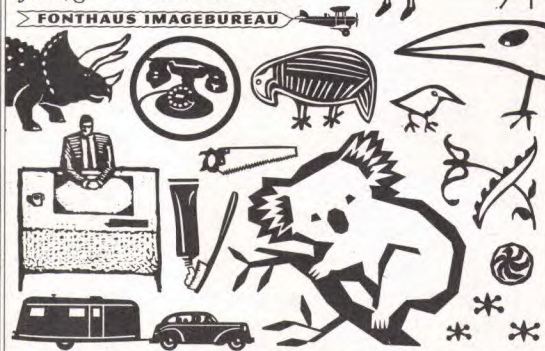
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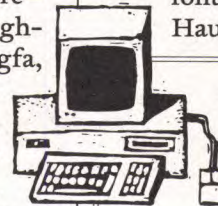
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abcdefghijklmnopqrstuvwxyz?!

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MNOPQRSTUVWXYZ
1234567890 & ABCDEFGHIJK
LMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz



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ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890 & abcdefg
hijklmnopqrstuvwxyz?!

Fanatique Inline \$49.

ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890 & abcd
efghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OP
QRSTUVWXYZ & 1234
mnopqrstuvwxyz?!

ABCDEFGHIJKLMN
OPQRSTUVWXYZ & 1234
mnopqrstuvwxyz?
ijklmnopqr
stuvwxyz?!

Foundry Sans Family (Book, Book Italic, Medium, Demi and Bold plus supplementary small caps and old style figures \$139. (Book, Book Italic and Bold shown.)



ABCDEFGHIJKLMN OPQRS
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nopqrstuvwxyz1234567890?!

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Foundry Wilson Family (Book, Book Italic, Medium and Bold plus supplementary small caps and old style figures \$109. (Book, Book Supplementary Caps/OSF, Book Italic and Bold shown.)

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Greco Roman \$49 (Roman Italic, Med., Med. Ital. also available).

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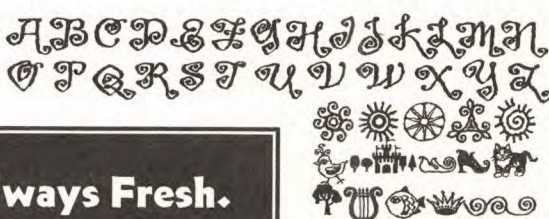
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STUVWXYZ1234567890 &
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Greymantle \$59. (With Greymantle Extras \$89.)



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ABCDEFGHIJKL
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ITC Highlander Book \$39 (\$30 thereafter for other weights/styles).

ABCDEFGHIJKLMN OPQRST
UVWXYZ1234567890 & abcd
efghijklmnopqrstuvwxyz?!

ITC Highlander Book Italic \$39 (\$30 thereafter for other weights/styles).

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YXZ1234567890
& abcdefghijklmn
opqrstuvwxyz?!

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ABCDEFGHIJKLMN OPQ
RSTUVWXYZ + Zabcdefghijklmnop
klmnopqrstuvwxyz01234567890?!

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ABCDEFGHIJKLMN OPQ
RSTUVWXYZ + Zabcdefghijklmnop
klmnopqrstuvwxyz01234567890?!

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ABCDEFGHIJKLMN O
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ijklmnopqrstuvwxyz

Retablo Antiguo \$59.

ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890 & abcdef
ghijklmnopqrstuvwxyz?!

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QRSTUVWXYZ1234567890 &

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Steven Heller explores
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International
Typeface
Corporation
would like
to thank
Woody Pirtle,
John Klotnia
and Ivette
Montes de Oca
of Pentagram
for the design
of this
issue of *U&lc*.

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Mark Batty
on the Association
Typographique
Internationale's fall
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ITC CHARTER™
Matthew Carter's classic
typeface is now part
of the ITC library.

n

THE ANNUAL CONFERENCE of ATypI (Association Typographique Internationale) took place in Antwerp, Belgium, between the 24th and the 27th of September. This year some 240 people came together to talk about type. As usual, much of the real activity took place in conversations in corridors, but there was also a worthy conference program. Because ATypI is an international typographic association, its members are people who are interested and involved with type—people who design it, design with it, produce type products and products with type, teach about typography and conduct scholarly projects related to type issues. It is a very specialized but nevertheless highly diversified group. The most important part of the conference program was TypeLab. Imagine a windowless, slightly L-shaped room measuring about 60 x 40 feet, with a bank of computers on work surfaces. In the center of the room, there was equipment for cutting letters into stone and wood. To the right at the back, there was a small approximation of an auditorium. Also imagine some 50 people at any given time huddled around the computers, watching letters being worked with, or listening to experts talk about their work of designing or using letterforms. These were predominantly young people whose interest was infectiously passionate, intense and serious. A daily newspaper of the conference was planned to be printed, and this became a reason for some to work through the night with almost

MESSAGE FROM ITC

manic dedication. It was as if participants had spontaneously agreed to make a singular affirmation that the crafts of type design and typography are not only alive and well, but becoming stronger with each new development in technology. TypeLab was a success because it captured the interest of a significant proportion of the delegates at the conference, and showed the value of people using new technology to produce fine quality work. The formal part of the conference was a lecture program which featured titles like "Text: A Calculated Accident?," "Travels in Virtual Space," and "Noisy Text in Space and Time." Actually, the talks were not as formidable as these titles would suggest, and some were quite interesting. The problem lay in the erroneous assumption that multimedia was in regular use in the production and use of type. Multimedia represents a series of tools, not an end in itself. The end lies predominantly in the imagination of the creator, the user of the tools. So the conference in Antwerp was largely a success in both content and interaction of the attendees. Next year, an expanded conference is planned to be in San Francisco for Type 94-95 in mid-September. A lot was learned this year about what matters to people who design and work with type. This should help make the San Francisco conference a truly dynamic event.

MARK BATTY, PRESIDENT AND CEO, ITC; VICE PRESIDENT, ATYP I; CHAIRMAN, TYPE 94-95

U&lc

International Typeface Corporation

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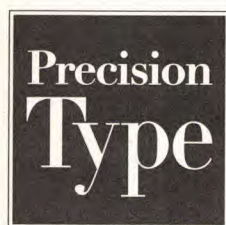
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U&lc

Reinventing U&lc From cover to colophon, this issue of U&lc has been redesigned. The intention of this formidable undertaking of reinvention is to emphasize ITC's role as a leader in type education

and marketing. As U&lc has evolved over the last two decades its pages have conveyed various design styles. Art directors from Herb Lubalin to Woody Pirtle have created effective editorial designs featuring ITC typefaces, and forged this journal's unique reputation in the design, printing and type industries (for recent awards granted to ITC and U&lc see page 53). When the U&lc Editorial Board recently considered how to yet again improve this quarterly publication, the focus was on revamping our approach to new ITC typeface release pages and our back-of-the-book pages like the ITC typeface directory and ITC Subscriber listings. Woody Pirtle, John Klotnia and Ivette Montes de Oca of Pentagram Design worked closely with ITC's vice-president of marketing, Allan Haley, and director of typeface development, Ilene Strizver, to strategize on making the marketing pages more dynamic. The results, starting on page 22, are reminiscent of the best of classic type specimen books but were produced electronically. According to Allan Haley, "Our goal with the redesign of U&lc was to meld typographic tradition and the most current design vocabulary. The intent, however, was to eschew fashion for graphic content. We wanted to create what Jan Tschichold called 'centered typography.'" After a typeface submission has been approved by the ITC Type Review Board, the process of development from an initial design to a typeface release is lengthy and painstaking. An introduction of a new ITC typeface in the pages of U&lc, therefore, must show immediately the typeface's esthetics and personality. Ilene Strizver emphasizes, "The purpose of the new type release pages is not only to entertain or inform, but to showcase the new typeface, to convey the excitement and the enthusiasm we felt initially when we chose this face, and to show how this typeface can be used in an optimal way." The editorial features in this issue also capture the spirit of reinvention. Peter Hall looks at British newspapers and provides an overview of how design provides a competitive edge. We also look at CD packaging for the blues geared for a new audience. Reinventing U&lc for us means rethinking what is important to ITC: relevant editorial and visual content and impeccable contemporary design. **Margaret Richardson**

Arriba Arriba,

LET'S HAVE A

Party!

NEW! Hot off the press from the Letraset type foundry are eight new typefaces with an ultramodern flair for today's designers and graphic artists. Designed exclusively for Letraset, these fresh digital faces add mischief, fun and style to publications, videos, packaging, ads, brochures and more.

With names as exciting as the faces themselves - *Bang*, *Flamme*, *Mo' Funky*, *Fresh*, *Party*, *Bendigo*, *Arriba*, *Arriba-Arriba*, and *Roxy* - the eight new trend setting releases from Letraset range from jungle, surf, and party themes to the feel of Latin America, fireworks, and the '50s. Each typeface includes a complete character set, alternatives, accents, and symbols.

Fontek collections are offered in Postscript Type 1 and TrueType formats on one disk for the Macintosh. As part of Letraset's premier digital display and text typeface library, these eight new Fontek collections are available now at a suggested retail price of \$39.95 per collection. Or you can purchase all eight in our portfolio pack for the discounted price of \$249.00.

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Flamme!

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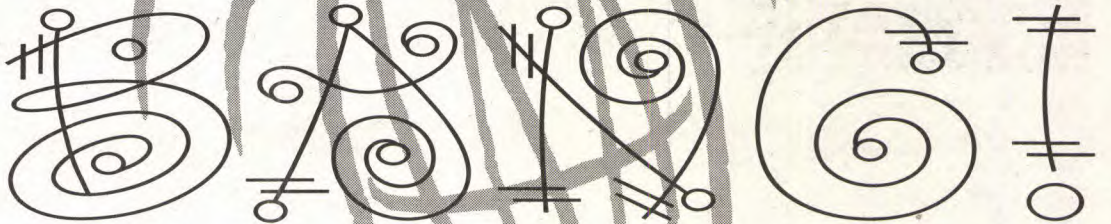
WILL BRING THE

Bendigo!

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Arriba!!!

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Bombones Riquer
Point of purchase display for candy company
Barcelona, 1933

TOS-RONQUERA-AMVA

BOMBONES

RIQUER

PRECIO: 0,95 CAJA

PUBLICOLOR BARCELONA



Metropol
Trademark for record company
Madrid, 1928



Germanes
Trademark for lingerie company
Barcelona, 1928



Grat
Trademark for exterminator
Madrid, 1930

DECO ESPAÑA

LOGOS AND TRADEMARKS FROM THE '20S AND '30S

BY STEVEN HELLER

Art Deco was the first commercial design style to be embraced universally. First emerging in France prior to World War I, it was a reaction to Art Nouveau's floreated madness and Modernism's purist mania which took root in other industrial countries during the '20s and '30s. Art Deco combined ancient Mayan, Egyptian and Asian motifs with 20th century European avant garde influences such as Cubism, Futurism and Constructivism. Deco gave the appearance of being on the edge, yet it was rooted in convention.

A STUDY IN CONTRASTS

Characterized by numerous, not always harmonious, graphic ingredients, Art Deco was most often used in design to represent contradictions, such as those between tradition and progress or Communism and Fascism. In its earliest manifestation, Art Deco (or Art Moderne as it was known) was informed by a classical revival. Later it evolved into the sharp rectilinear geometrics which characterize early 20th century design.

The French unveiled the new style at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, a city notable for its excesses flourishing along both banks of the Seine. Many European nations were represented by lavish pavilions and those who had not already embraced (or co-opted) the new style seized the opportunity at that time to imitate what they saw. American merchants, including stylists from chic New York department stores, returned home with the archetypes upon which they based new waves of design for packaging, products and showrooms.

Each country which adopted Art Deco imbued it with a distinct national flavor, but there were shared, fundamental traits as well: airbrush was the most popular medium; streamlined decorative typefaces were the rage; and ziggurats, lightning bolts, sunbursts and stylized ocean waves were frequent motifs.



Hurra
Trademark for orange producer
Valencia, 1932



Monogram Pictures
Trademark for American film
company
Madrid, 1932



A.R.G. Radio
Trademark for radio manufacturer
Valencia, 1929

A COMMERCIAL STYLE...

The hotbeds of Art Deco were France, England and Italy, yet some of the lesser known, but no less fascinating applications of the style took hold in Spain during the early to mid-'30s. Spain was then in the wake of a transition from a monarchy to a republic—the kind of social, cultural and political transformation that invites artistic revolution. It was also a period of economic re-evaluation that offered new opportunities for manufacturers and merchants. In this milieu, Art Deco became an unofficial, national style for its symbolic link to the rest of the industrialized world. Art Deco graphics were used to sell some of the same products and services in Spain that signaled progress—automobiles, airplanes, fashion and cosmetics—in the rest of Europe and the United States. Numerous businesses used Art Deco for advertisements, trademarks and logos, giving their corporate identities a contemporary quality that earned them a competitive edge.



Micaso
Trademark for automobile
parts manufacturer
Barcelona, 1929

ORQUESTA
CLASICA



DE BARCELONA

Orquesta Clasica De Barcelona
Trademark for clothing
manufacturer
Barcelona, 1933



Trailer Alas
Trademark for delivery firm
Madrid, 1930

...AND A POLITICAL TOOL

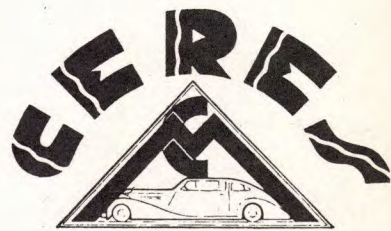
Art Deco was not exclusively a commercial style, since it served the propagandists of warring political parties and became the most frequently used graphic style of the Spanish Civil War. In 1936 when the republic was threatened by monarchist and Fascist (Falangist) rebels who were striving to violently overthrow the legitimate government, poster campaigns were launched by both sides, each notable for their striking graphics. The monumental aspects of Art Deco—the sleek, airbrushed renderings of heroic, neoclassical figures—served both factions in their efforts to win hearts and minds. Art Deco was not partisan. It belonged to whichever group embraced it, and its symbolic imagery could be claimed equally by good and bad, right and wrong, left and right.

ART DECO GAVE THE APPEARANCE OF BEING ON THE EDGE, YET IT WAS ROOTED IN CONVENTION

The rebels led by Generalissimo Franco ultimately achieved a decisive military victory that ended the republic and squelched free expression for the next four decades. Yet Art Deco remained a popular style for political propaganda and commercial advertising through World War II, after which its effectiveness slowly dissipated as it gave way to more au courant styles.

The logos and trademarks presented here, culled from *Boletin Oficial De La Propiedad Industrial*, a monthly registry of commercial designs, span the late 1920s to mid 1930s. It was the period when Art Deco reigned supreme prior to the bloody Civil War and before Art Deco became a style of oppression.

STEVEN HELLER IS CO-AUTHOR (WITH LOUISE FILI) OF ITALIAN ART DECO: GRAPHIC DESIGN BETWEEN THE WARS AND DUTCH MODERN: GRAPHIC DESIGN FROM DESTIJL TO DECO. THEY ARE CURRENTLY WORKING ON STREAMLINE: AMERICAN ART DECO GRAPHIC DESIGN (CHRONICLE BOOKS).



Ceres
Trademark for automobile company
Madrid, 1934



Eleganti
Trademark for men's clothing
manufacturer
Barcelona, 1929



Vincit
Trademark for plastics company
Barcelona, 1930

Idea
Trademark for tool and die manufacturer
Madrid, 1931

IDEA

RELOJES
KAHN
III VII VI V

Relojes Kahn
Trademark for trucking firm
Barcelona, 1930

Vithol
Trademark for drug company
Madrid, 1930

VITHOL
NOMBRE REGISTRADO

**ANTISEPTICO
MASAJES Y
ERICCIONES**



PHOTOGRAPH BY GENTILE & HYERS

DAILY DESIGN

NEWSPAPER DESIGN

WINTER, 1993

PUBLISHED IN NEW YORK

Stalwart British newspapers find that redesign is the key to capturing new readers in a highly competitive market

BY PETER HALL

FOR TWO YEARS now I've been living in New York and wrestling with The New York Times every day, and I'm almost beginning to enjoy it, but there are days when I long for British newspapers. I miss that rich variety of voices and strong visual identities, that parochial playground of newspaper rivalries, gossip and hypocritical morality. I miss the vivacious political debate and the merciless derision heaped upon public figures, the omnipresence of intrepid reporters and alcoholic columnists, and the class-ridden battle between the trashy tabloids and arrogant "qualities."

Newspapers have always been shaped by various conflicting opinions of what the public want, and what the public should know: The history of the English newspaper (beginning in 1702 with the first daily, The Daily Courant, subsequently flowering with five London titles by the mid-18th century) vividly illustrates this. The early English news-sheets were often produced by corrupt journalists who accepted bribes to temper their comments on public figures. Today, while the question of what the public should know is still in the hands of the powerful, the question of what the public wants has escalated in importance for newspapers. It has become a question of survival. With readership declining steadily, newspapers are forced to compete with television, radio and 24-hour online news services.

We all know how the tabloids coped with competition; they cut prices, introduced color and generally turned themselves into sensationalist comics. But what makes the quality British newspapers so interesting is that they have been forced by the competition to address their visual identities more thoroughly than ever before. In the last six years, complete visual overhauls, right down to typefaces have been extraordinarily frequent at The Daily Telegraph, The Financial Times, The Times, The Guardian and The Independent. Not since the "Century Schoolbook revolution" of the 1960s, when the Sunday broadsheets (a term which dis-

tinguishes larger-format papers from tabloids) restyled themselves to be more responsive to news and more appealing to a broader audience, has there been such a concentrated spate of design activity. Editorial designers have never been more in demand.

A New Pretender: The Independent

ONE CATALYST FOR this new-found visual consciousness was the launch of The Independent in October 1986. Spawned out of a voting swing towards centrist politics in Britain and a dissatisfaction with the political biases of existing newspapers, The Independent's advantage, as editor Andreas Whittam-Smith wrote in the first issue, was its freedom from "union restrictive practices...and the political prejudices of proprietors." (Attempts by the ruthless publisher Rupert Murdoch to steamroller through a series of employee layoffs with the introduction of new technology at his newspapers [The Times, The Sun, Today and The News of the World] had provoked a progression of bloody battles with unions.) As a newcomer funded by not one entrepreneur but 30 financial institutions, The Independent sneakily side-stepped the whole issue, invested in all the new technology it wanted and produced a paper of singular clarity.

From its first issue, The Independent looked like it had been around for years. Designed initially by designers at Carroll, Dempsey and Thirkell, London, and then by in-house art director Michael Crozier, it adopted the authoritative air of its rivals, using Century Expanded type for headlines, a Times-based font for text, and a masthead faintly reminiscent of The Times itself, but outshone them all with magazine-quality

photography and an open, airy layout. Everyone else had been hacking away at the old formats for so long that their pages looked claustrophobic in comparison. The Independent had started from scratch with a paper designed for a specific method of production. There was, of course, no need for it to adopt—as it did—the template of the traditional newspaper; this was just a marketing tactic to convey an air of permanence, which was sup-

Garamond Italic

Helvetica Bold

The Guardian

Chris Mihill
Medical Correspondent

G

MORE than 1,000 women in the West Midlands have been recalled for cervical smear tests after it was discovered that a nurse used the wrong technique for 2½ years. Birmingham Family Health Services Authority said yesterday that the nurse who took the

Nimrod

RUC may call supergrass scheme back

Helvetica Light

ported by writers who had defected from the rival papers. But everyone was fooled, and readers began to move over, most notably from Britain's biggest leftist newspaper The Guardian.

The Euro-look: The Guardian

THE GUARDIAN RESPONDED in 1988 with a dramatic redesign, partly to combat the loss of readers to The Independent and partly to use new technology to clean up the confusing sequence of pages which had evolved over the years. The redesign was masterminded by David Hillman at Pentagram, London. Working with The Guardian over three months, Hillman threw out the newspaper's tired and clumsy image, imposed a tight layout

For The Guardian, a politically left-wing newspaper, three easily-accessed, work-horse typefaces—Garamond, Helvetica and Nimrod—were selected by design consultant David Hillman, who has little time for customized, proprietary faces: "For the majority of the public, there are only two typefaces in the world," he says, "those with feet and those without."

The Independent's latest facelift introduced the "classically strong" Plantin-based typeface Aldine Plantin from Mainstream.

Aldine Bold

Bank

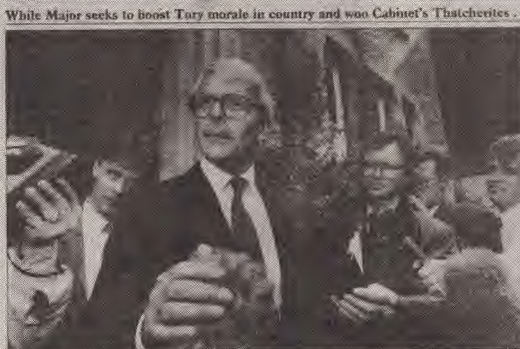
Aldine Roman

CHRISTOPHER HUHNE

that the recovery has been weakened by the hangover of debt from the free-spending

X

Aldine Bold



John Major in Wellington provides tactical development consultation during the Commonwealth East Sea Visit 1987

Clarke talks tough on tax

Labour's shadow Chancellor, Mr. Denis Healey, has said that the Government's tax proposals are a "tax on the poor" and that the Government is "stealing from the poor to give to the rich".

Izetbegovic plea to UN met with deafening silence

Yugoslav leader Alija Izetbegovic's plea for international intervention in Bosnia was met with a deafening silence at the UN Security Council meeting.

Threat to Rabin as minister forced out

Israeli Prime Minister Yitzhak Rabin's position as a minister in the coalition government is under threat after a cabinet reshuffle.

Twice daily she rushes back home.

A woman who works in a factory in London is rushing home twice daily to care for her elderly mother who is suffering from dementia.

Booking bonus drives drivers in despair

London taxi drivers are in despair over the introduction of a booking bonus system which will reduce their earnings.

Whitehall unions fear 140,000 jobs at risk

Whitehall unions are warning that 140,000 jobs could be at risk if the Government's proposals for restructuring the civil service are implemented.

Some day my Prince will come

A woman who has been waiting for a prince to come is now looking for a more realistic partner.

The washing machine

A woman who has bought a washing machine is disappointed to find it does not work as well as she expected.

Too young to know

A young woman who is too young to know is now facing the consequences of her actions.

England win

England have won the cricket match against the West Indies, securing a victory for the home team.

Police force set to agree record damages

The Metropolitan Police force is set to agree a record damages settlement with the Home Office.

Rules on genetics 'are too cautious'

Scientists are arguing that the current rules on genetic engineering are too cautious and should be relaxed.

Aristocrat's auction opens with £1.4m sales

An aristocrat's auction of art and antiques has opened with a record sales of £1.4 million.

BBC cuts children's programmes

The BBC has announced it will cut its children's television programmes to save money.

Tory lawyer accuses party leadership of racial insensitivity

A Tory lawyer has accused the party leadership of racial insensitivity in their handling of a recent controversy.

10 EUROPEAN NEWS East German firms stifled by west

East German firms are being stifled by western companies in the European market.

Muslim leader seeks help from Clinton for better deal

A Muslim leader is seeking help from President Clinton to secure a better deal for his community.

Soaring prices threaten Ukraine takeover of village school

Soaring prices are threatening the takeover of a village school by Ukraine.

Pyramid-mania hits town

Pyramid-mania has hit a town, with many people investing in pyramid schemes.

Chinese advisers find EC allergic to cheap Asian food additives

Chinese advisers have found the EC allergic to cheap Asian food additives.

Croatia defend camp conditions

Croatia is defending its camp conditions against international criticism.

Follow the leader: The Independent's arrival in 1986 prompted a redesign of The Guardian by David Hillman of Pentagram, which proved so successful that the Independent

Advertisement for The Guardian newspaper, featuring a large headline 'Gunmen slaughter 19 at taxi rank in S Africa' and a photograph of a person in a hat.

Advertisement for The Guardian newspaper, featuring a large headline '10 EUROPEAN NEWS East German firms stifled by west' and a photograph of a group of people.

CAROUSEL'S ENCORE The best musical to watch in London this year... PAGE 14

THE HAND-HELD TYRANT How the new British... PAGE 15

THE NEW LAND GIRLS... PAGE 17

Divorcees may be forced to share out pensions

Divorcees may be forced to share out pensions... The Government has announced that divorcees may be forced to share out their pensions...



EXCLUSIVE: No reversing VAT on fuel plan: Right-wing calls for further cuts rejected

Chancellor gives strong signal that taxes will rise... The Chancellor has given a strong signal that taxes will rise, rejecting calls for further cuts...

EC cash for Moroccan 'pot farms'

EC cash for Moroccan 'pot farms'... The European Commission has announced that it will provide cash for Moroccan 'pot farms'...

Tourist shot dead after car is bumped in Miami

Tourist shot dead after car is bumped in Miami... A tourist was shot dead after his car was bumped in Miami...

19 blacks killed in gun attack on taxi queue

19 blacks killed in gun attack on taxi queue... Nineteen blacks were killed in a gun attack on a taxi queue...

England win for the first time since 1990

England win for the first time since 1990... England won for the first time since 1990...

BSkyB in profit

BSkyB in profit... BSkyB is in profit...

Marked awards

Marked awards... Marked awards...

Advertisement for NPS VISA Prepaid Card, featuring a card image and promotional text.

RYDER CUP GOLF: Wind of change gives Gallacher's team realistic chance as Torrance is granted a full apology

European surge of form could not have been better timed

European surge of form could not have been better timed... The European team's surge of form could not have been better timed...



Watson's menu row leaves a sour taste... Watson's menu row leaves a sour taste...

Cooper and Saunders triumph

Cooper and Saunders triumph... Cooper and Saunders triumph...

Small takes time to find his feet

Small takes time to find his feet... Small takes time to find his feet...

Robinson lines up McMillan

Robinson lines up McMillan... Robinson lines up McMillan...

Advertisement for Ryder Cup, featuring a logo and contact information.

Advertisement for NPS VISA Prepaid Card, featuring a card image and promotional text.

changed its look again this year. Likewise, all four broadsheets copied The Guardian's masthead cut-out headshots, a move which forced that paper to abandon the device.

Masthead of The Times newspaper, featuring the title 'THE TIMES', date 'FRIDAY SEPTEMBER 24 1991', and various headlines like 'Sydney sinks Manchester Games dream' and 'Russian hardline deputes vote to impeach Yeltsin'.

Masthead of The Arts section of The Times newspaper, featuring the title 'ARTS', date 'FRIDAY SEPTEMBER 24 1991', and various headlines like 'A scepter'd isle newly discovered' and 'Nureyev auction delayed'.

Britain's most successful "quality," the conservative Daily Telegraph, stealthily introduced a new typeface, new layouts and color photographs. There was barely a murmur of complaint. "The idea was not to jolt or shock the readers," says the paper's redesign consultant, Edwin Taylor.

based on a grid of 12 horizontal divisions and introduced Monotype Helvetica and Stemple Garamond for headlines, as well as Monotype Nimrod for text. He also sectioned the paper like a magazine, with tabloid format pull-outs, and introduced a striking masthead device with four cut-out headshots.

There were many critics of the redesign. Clive Irving, designer of The Sunday Times and The Observer in the 1960s was reported saying The Guardian was "shooting itself in the foot" and "chitzing its 'European' design derivation as 'fatuous.'" Others said the new look was difficult to read, and that the tight format was "unnatural" for a newspaper, which should evolve its visual appearance out of the editorial values, not blithely accept a look imposed by an outsider. Even now, Edwin Taylor, who worked on a subsequent redesign of the conservative Daily Telegraph, sees The Guardian as a "liberal paper dressed in Fascist trimmings."

There is an element of truth in all the criticisms. The use of a magazine-like format and the absence of serif faces did call to mind Spanish, German or Swiss design, but then only the Guardian could cite European-ness as a fault.

Hillman's system is not organic, growing naturally from the content, and Nimrod is not as flowing a text face as, say, Stanley Morison's Times New Roman (which served The Times for nearly 60 years) but layout and type combine to give the paper a powerful identity, which in a competitive environment, has to be an asset. "You should know what you're reading at a glance when you open the first page," says Hillman. There is no doubt with The Guardian. Hillman rests his case with the fact that The Guardian has actually experienced some growth in readership since 1988, and has moved into second place above the Times and Independent.

Redesign by Stealth: The Daily Telegraph

AT THE OTHER end of the political spectrum we encounter an entirely different redesign tactic. The unashamedly patriotic and middle-class Daily Telegraph (aka "Torygraph"), which has enjoyed the biggest circulation of the qualities for several years, followed The Independent and Guardian's lead in 1991 by calling

in "spatial editor" Edwin Taylor to address its peculiar dilemma. Conrad Black had recently purchased the paper, a brand-new editor, Max Hastings, had been appointed, and both recognized that the Telegraph needed to be repositioned: its readership was old, and literally dying off. Its look was "ancient and archaic," according to Taylor, but a radical change would be unacceptable to its conservative readership. A new typeface (New Face) based on the original Bodoni, was drawn by Walter Tracy and Shelley Winter to exploit the advantages of digitization, but only the bold version was being used; not the Roman.

Taylor's task, as he saw it, was to redesign the paper without any of its readers noticing. Rather than impose a new format on paper for the editorial team to figure out, he chose a kind of free recommendations for breaking up the insistent verticality of the old layout, by allowing stories to work across three columns and letting their content dictate what kind of space they needed. Taylor reintroduced the roman New Face, and added a bold sans serif, Franklin, for pointers to "disturb" the overly-comfortable balance of the existing fonts on the pages, and encouraged the use of more vital pictures.

Did it work? "I believe it did," says Taylor, "the paper has held its circulation, which in itself is an achievement." Many of its new readers were in fact coming from

There is a similar lack of explanation for the broadsheets' enthusiasm for color, apart from the sad excuse that everyone else is doing it. Here, The Times, The Independent have taken another envious glance at the commercial success of the garish tabloids. Only The Financial Times and

New Times Millennium Demi Bold

diverted

M

New Times Millennium Bold

By MELVYN MARCKUS, CITY EDITOR

MIRROR Group Newspapers' extraordinary general meeting yesterday — which called for shareholders to approve the settlement of "sub-

The NatWest and the Midland (along with Lloyds and Goldman Sachs) have loans of £300 million secured on the administrator's 54.8 per cent

Nimrod Bold

T

taxes

By John Kampfner in Moscow

address, Mr Rutskoy told deputies he would reverse most of the economic reforms of the past two years, slashing privatisation and re-establishing price controls, and give Rus-

The Daily Telegraph

Aa

Telegraph New Face (Roman)

THE TIMES

New Times Millennium Roman

more downmarket tabloids like The Daily Mail and Daily Express. "The Telegraph is really a tabloid parading as a broadsheet," says Taylor, "it doesn't try to teach you about ethics or society. It's the kind of thing a good chap doesn't mind taking on the train; it doesn't disturb his world or confuse him by creating too many issues so that he doubts himself."

A Bout of Plastic Surgery

IN THE TWO years since the Telegraph's revamp, The Times has introduced a new typeface, New Times Millennium, by Aurobind Patel, which attempts to recapture the robustness of Morison's classic Times New Roman, which was felt to have been lost in the transfer from hot metal to phototypesetting. The Independent, too, has replaced its headline face with Mainstream's Plantin-based Aldine typeface, and revamped its page layouts in an effort to regain some of the clarity it feels has been lost in the evolution of the paper. While adaptive changes to cater for new production methods have a justification, the latest flurry of changes has been criticized in some quarters as design for design's sake. Taylor bemoans The Independent's newfound "lack of airiness, due to an excessive use of line rules," and Hillman questions the paper's motives: "I think The Guardian forced The Independent into a redesign when it didn't need it."

Guardian remain aloof: "Until someone learns to print decent color at high speed on newsprint," says Hillman, "I'll persuade The Guardian to stay black and white."

But such is the quality newspapers' dilemma. Do you move downmarket to attract tabloid readers and risk losing—as The Times did—that long-established and respected voice of authority? Do you keep redesigning in an effort to retain the interest of the "moveable" readership? Do you focus on an international readership and risk losing local readers? Or do you focus on a specific sector—as The Independent has focused on the arts—at the expense of the traditional beat of the newspaper, the breakfast companion that told you everything you needed to know?

The quality British newspaper has lost its crown. But in many ways, the dethroning of the newspaper has infused it with a new vitality. Gone is the old arrogant complacency, and tired, stodgy design. Gone too are the days when King George's physician speeded the King's death to ensure a position in the morning's Times. Now The Times has to fight with breakfast TV. It may be humbling, but it brings out a

PETER HALL

is a British journalist who specializes in design. He writes for several publications in England and the United States.

Research was assisted by London designer Julia Hamilton.

"We hope you like it," wrote The Times' editor Simon Jenkins in an editorial introducing Millennium, the newspaper's new typeface, in November 1991. While Edwin Taylor of The Telegraph scorned its rival's attempts to readers, the proud Times felt moved enough to explain that Millennium was essentially an update of Stanley Morison's New Times Roman of 1932 which aimed to recapture elements of the original that had been lost with the disappearance of metal typesetting.

Photo-finish decided by two votes as Manchester's bid to host Games comes a proud third

Sydney pips Peking to the Olympics

SYDNEY has won the 2000 Olympic Games by the International Olympic Committee...



Shining display over the Sydney Opera House when 20,000 lights of Australia's nation...

Aussies call tune with schmaltzing Matilda

The years of ethnic strife and racial tension in Australia have been...

'Barmy' MP may leave politics

By Philip Jenkins, Political Commentator. The Conservative Party...

Yeltsin 'impeached' by banned Congress

By John Rennie. President Yeltsin has been impeached by the Russian State Duma...

Advertisement for a missing person: 'His home is destroyed. His family is missing. You can do something to help.'

Manchester's last hurrah as Beijing looks to 2004

Homeland plan for SA whites

ANC in secret talks with Afrikaner right

The ANC has been in secret talks with the Afrikaner right...



Parting the sea in... Manchester's bid for the 2000 Olympic is beginning to...

Sydney wins right to stage Olympic 2000

At a three-day vote in Sydney, the city was chosen to host the 2000 Olympic Games...

Ashdown sees 'no ceiling'

By Peter Walker. The Conservative Party's new leader...

Rejection of openly political campaign will cut deep with Chinese and raise question of who is to blame

By David S. G. The Chinese government's rejection of an openly political campaign...

Table with financial data and market news.

All the "qualities," except the dogged Guardian, have plunged into full-color, with varying results.

THE INDEPENDENT



Waldegrave owns up to Iraq error

By David Lovell. The Foreign Secretary has admitted...

Judge advocates legalising drugs

By Alan Watts. A judge has called for the legalisation of drugs...

Flipper's trainer turns turtle

By Alan Watts. The trainer of the horse Flipper has turned back...

THE TIMES

Deeper spending cuts ruled out. Major throws open door to tax increases. 19 killed in South African shooting.

Tories may have to remortgage HQ

The Conservative Party may have to remortgage its headquarters...

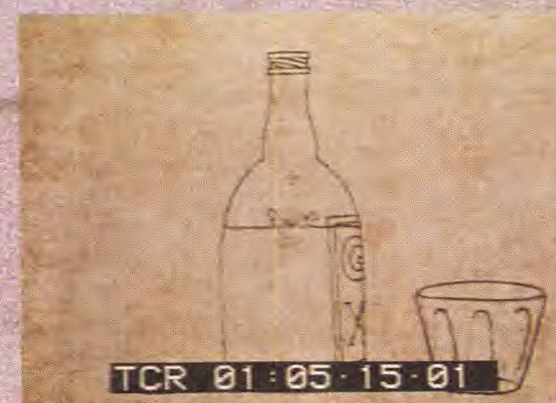
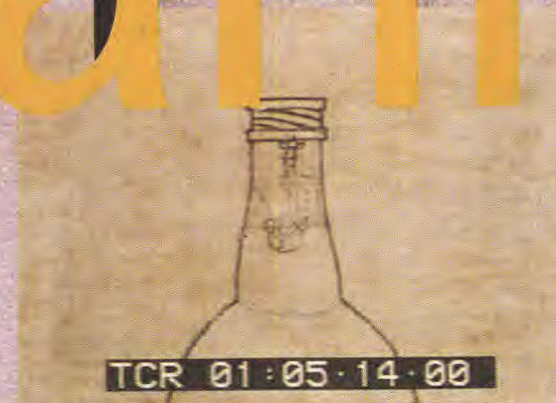
Women face new smear tests after nurse's blunder

Women will face new smear tests after a nurse's blunder...

England coast to 3-0 victory

England's coast guard has won a 3-0 victory...

In pencil tests,
an animator's graphic signature
stands out



the pencil an animator

An animator's first-hand account of the initial steps in creating a sensitive and emotional project

A "pencil test" is really an audition of dreams.

The creative process, the ethereal state which inspires the idea and storyline for animation, must inevitably come to earth and transmute itself into concrete imagery—storyboard drawings, concept sketches, character design models, scene layouts, timing (or exposure) charts, and sequential drawings on an animator's lightbox.

Eager to see characters and designs come to life, the animator first cradles a stack of preliminary drawings like a baby, and flips each sketch. One by one the drawings fall and the images appear to spring to life. But flipping is only an approximation of action, performance, timing and staging of characters. For an exact demonstration of how animation drawings will look and act on a screen in real time, there is no substitute for a pencil test, which involves photographing the rough penciled animation drawings frame-by-frame and projecting them over and over.

A pencil test—or "line test," as the British more accurately call it—is an important and necessary part of the animation process. It allows the animator to make changes before proceeding to the subsequent time- and money-consuming stages of coloring the drawings and final photography. I found pencil tests extremely useful in the creation of animation sequences for "Break the Silence—Kids Against Child Abuse," a network television special produced by Arnold Shapiro Productions, to be broadcast this spring.

As an animation designer/director, I specialize in producing animation that illuminates difficult subject matter—from child abandonment in *The World According to Garp*, to John Lennon's assassination in the Yoko Ono-produced *John Lennon Sketchbook*, to a child's battle against cancer in HBO's Academy Award-winning documentary "You Don't Have to Die," among others. "Break the Silence" proved to be an especially challenging assignment. In it, four children who have survived incest, abandonment, and sexual and physical abuse speak out in live-action interviews; at key points, animation blends seamlessly into their narratives to give powerful, sensitive expression to each one's experience.

In "Break the Silence," animation is used as a visual metaphor, not to show what abuse looks like, but how it feels emotionally to a child. This, in my opinion, is one advantage animation has over live-action: It magically translates the invisible—thoughts, emotions, attitudes—into visible imagery.

In researching drawings and testimonies by abuse survivors, I noticed a recurring symbol of large hands used to represent the abuser. Hands, therefore, are predominant in two of the "Break the Silence" animated segments. In one, a small girl named Xochitl (pronounced So-shee) describes forced sexual encounters with her stepfather, who is symbolized in the animation by a giant blue hand. A cartoon version of Xochitl and the hand are visualized not as static symbols, but as actors who project a range of attitudes and emotions. There are scenes of fear and loathing from the child as the hand bursts into her room like a ghostly snake, and waits, tapping its fingers impatiently on a bottom bunk bed for the right time (when the girl's mother has left) to delicately remove a blanket protecting the child and her teddy bear, and to descend on them like a thick blue fog.

The pencil test for this project revealed areas in all segments where the timing could be fine-tuned, poses could be strengthened and animation refined. And so it went throughout the film, with animators Eugene Salandra, Guy Moore and Ray Kosarin refining each scene.

Early Studio Animation

In the earliest days of studio animation (circa 1914-1929), animators never saw their work until it was in a finished film because producers like Max Fleischer (Betty Boop and Popeye) and Paul Terry (Farmer Alfalfa, Mighty Mouse) felt testing animation was a waste of time and money. In their opinion any animator worth his salt should already know exactly how things moved.

test: ifeline

by john canemaker

(Left Page) The pencil test offers an animator the chance to test-drive new work. This strip of rough sequential animation drawings from the upcoming TV special, "Break the Silence," was shot on film and transferred to video. Time code numbers at the bottom of the video screen provide a "meter" for editing purposes.

To illustrate the plight of Rachel, a neglected child, and the burden of her care on her alcoholic grandmother in the feature, designer/director John Canemaker first shows Rachel running and jumping to embrace her grandmother. The grandmother is knocked off-balance by the child, and in the third scene, both grandmother and child fall helplessly into a giant gin bottle.

Pictured behind the six panels here is a blow-up of a subsequent sequence in which the unwanted child Rachel is tossed from house to house by a series of anthropomorphic foster homes.

Most animators
prefer pencil tests to the final
look of the films

"I never saw what I animated," legendary animator Vladimir Tytla once recalled about working at Terrytoons in the 1920s and '30s on silent and early sound animated films. "We would catch a movie once every two weeks to see a scene we had experimented on for drawing or spacing or timing, but we couldn't get much benefit from one viewing...the whole thing whizzed by."

Pencil tests were invented at the Walt Disney studio around 1930, because Walt was a perfectionist of epic proportions. Overnight, a day's worth of animator's rough drawings would be shot onto negative film for viewing and criticism the following morning.

The look of pencil tests can, at first, be difficult to decipher. A number of levels of paper drawings might be superimposed on each other for each frame of film, and underlit and shot, lending the image a differing texture in each frame and causing a flicker. Characters may appear to walk right through sets and props, and details are often missing.

"There must always be an initial shock when what one has been planning in the imagination for months appears in reality for the first time," wrote Harvard art professor Robert D. Feild in the book, *The Art of Walt Disney*, with great understatement in 1942 regarding pencil tests for Walt Disney's *Fantasia*. "What happens upon the screen is for a time shrouded in mystery," explained Feild. "By degrees, the lines are seen to embrace forms, and recognizable characters appear, full of vitality yet of ghost-like transparency. Occasionally they seem entirely to disappear, only to reappear, overlapping one another in a tangle of limbs...Is that a hippopotamus dancing upon the screen? Am I seeing it with my own eyes? Or am I still only imagining...Is that the way we intended her to look? Similar questions arise in the minds of observers as the fruits of their endeavors begin to mature before their eyes."

In the late '30s, Alexander Woollcott visited Disney's studio and, according to animators Frank Thomas and Ollie Johnston who were there, "was greatly impressed by the pencil tests he was shown." Which caused Woollcott "to state that there was more creativity in this form than in any finished animation."

Frank Lloyd Wright agreed with this observation on a subsequent visit, though, according to author/critic Richard Schickel, "Disney was reportedly puzzled by the architect's suggestion that he ought to distribute his animators' black and white roughs that were projected for his edification and not bother with polishing them to their customary high gloss...in his most imperious manner [Wright cried], 'Walt Disney, you too can be a prophet!' To which Disney replied...'You want me to make pictures like that?'"

Preliminary drawings by Raphael, Leonardo and Daumier, among many other artists, are considered beautiful, and can be said to be like animator's pencil test roughs, in that the master's drawings seek order out of creative chaos and present motion through a fluttering repetition of layered lines. Baudelaire called Daumier an artist "of the fleeting moment and of all it suggests of the eternal."

Animators are modern artists "of the fleeting moment," and most of them prefer pencil tests to the final look of the films, simply because after the initial rough drawings are cleaned up, traced in ink and painted, the juiciness of the original art has been squeezed out. Besides, there is the ego factor: in pencil tests, each animator's graphic signature stands out, and the sweaty act of creation lives in every nervous individualistic line, in every erasure and multiple stroke of colored pencils.

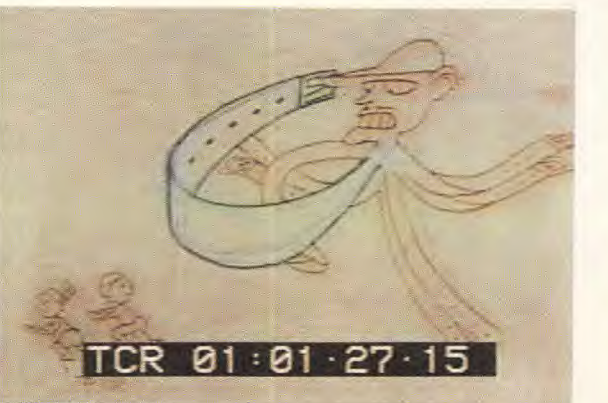
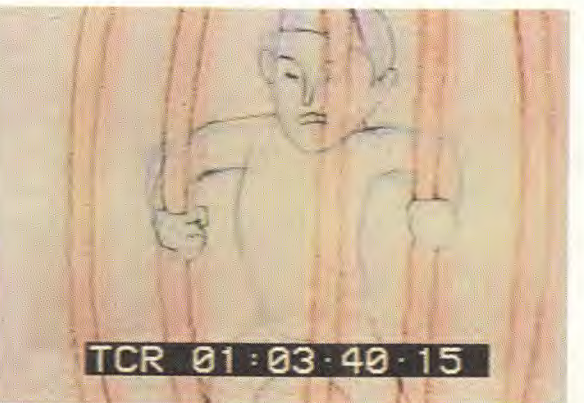
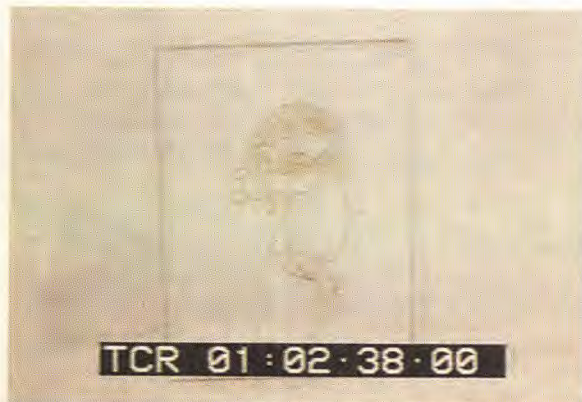
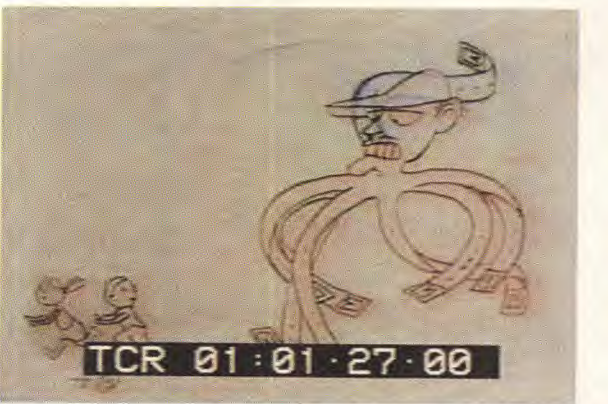
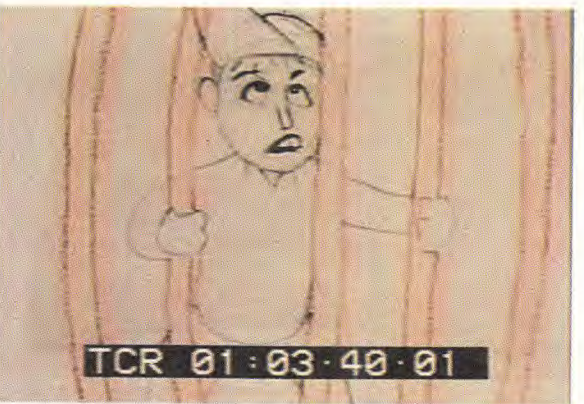
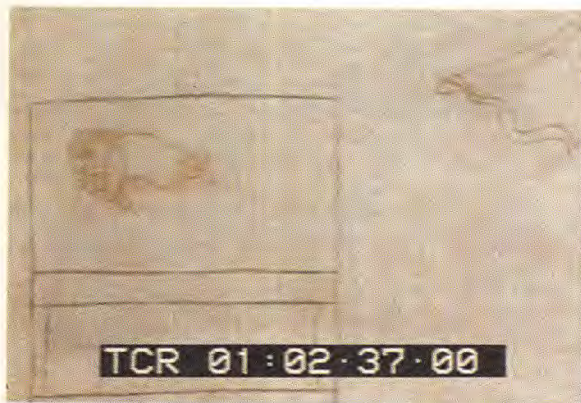
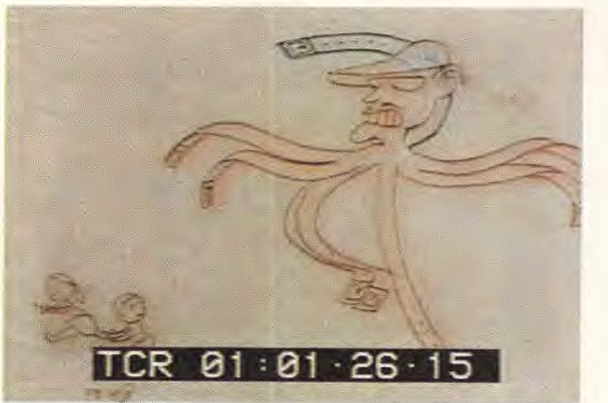
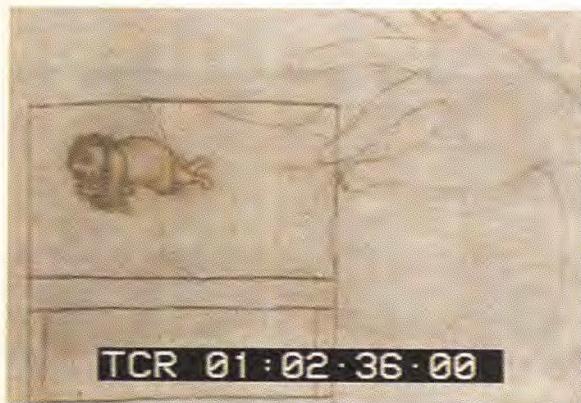
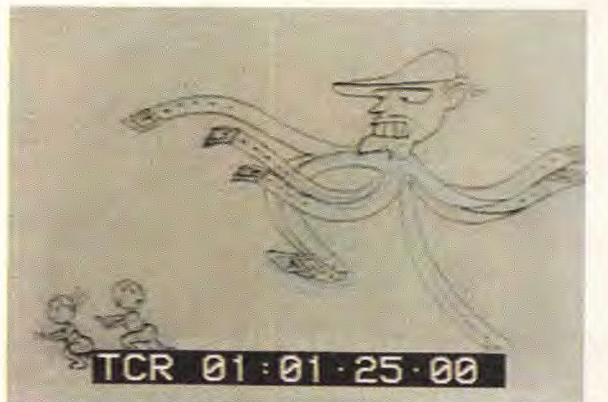
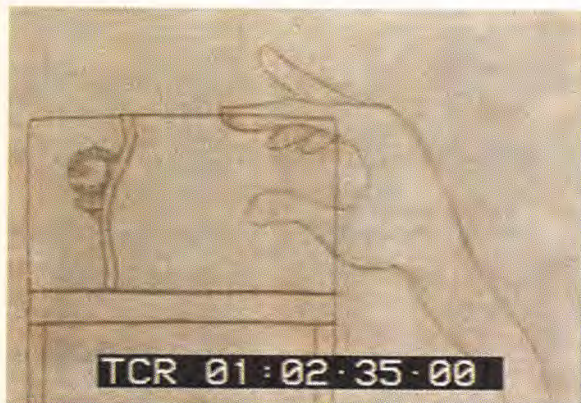
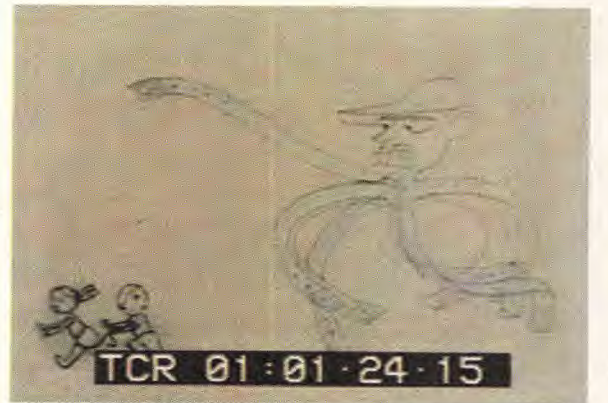
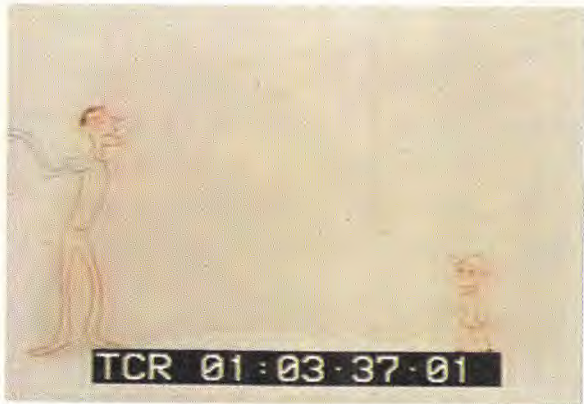
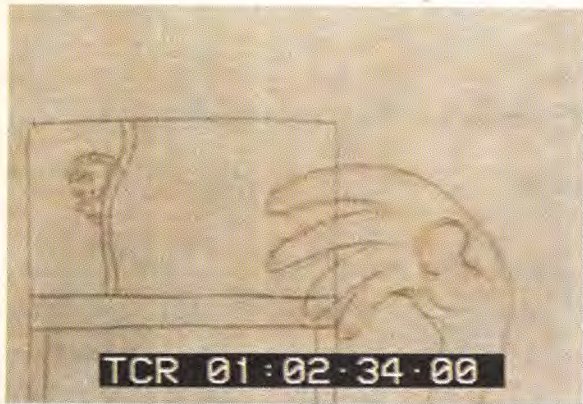
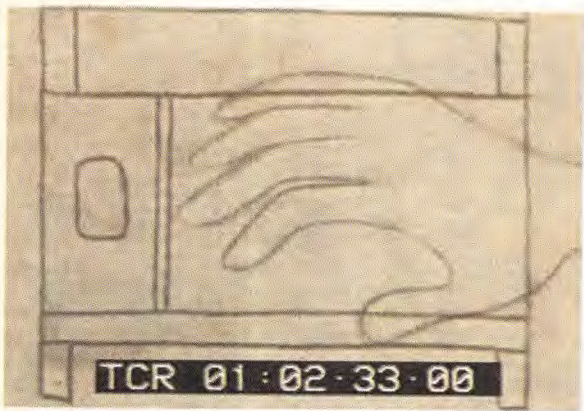
Pencil tests are invisible thought (and re-thinking) made visible, manifested in brave and bold suggestions for actions in time, gestures, expressions and emotions. Pencil tests represent a search for perfection—for the perfect pose that, when added sequentially to other poses, will bring a fluidity of movement and (hopefully) a flicker of life.

IN ADDITION TO PRODUCING/DESIGNING/DIRECTING ANIMATED FILMS FOR TELEVISION, JOHN CANEMAKER IS THE AUTHOR OF FOUR BOOKS ON ANIMATION HISTORY, INCLUDING *WINSOR MCCAY—HIS LIFE AND ART* AND *FELIX—THE TWISTED TALE OF THE WORLD'S MOST FAMOUS CAT*. HE IS ASSOCIATE PROFESSOR/CHAIR OF THE ANIMATION PROGRAM AT NEW YORK UNIVERSITY'S TISCH SCHOOL OF THE ARTS.

1. A giant hand symbolizes an abusive stepfather in another sequence from "Break the Silence." The pencil test shows the hand tapping impatiently on the bottom half of a bunk bed. When the child Xochitl's mother leaves for work, the hand rises to the top bunk to remove the little girl's blanket, leaving her vulnerable. The test gives the animator and director a sense of the timing and staging of this sequence.

2. Large hands are symbols which often appear in drawings by abuse survivors. Canemaker uses the symbol again in a sequence depicting the helplessness of a boy whose adult abuser's hand becomes a giant entrapping cage.

3. An abusive father becomes a belt-wielding octopus to his two frightened children.



BIT

ITC HAS OBTAINED THE RIGHTS TO CHARTER, A CLASSIC TYPEFACE DESIGNED BY MATTHEW CARTER

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ITC CHARTER FOLLOWS *traditional 18th century Roman types in proportion and form, but with some very untraditional traits of its own.*

Among its classic characteristics are the relatively narrow capitals which are similar in proportion to late oldstyle designs. The serif structure of the italic (which is similar to the roman in design) and the engraver's forms in the italic letters a, d and q derive from types cut by P.S. Fournier in Paris in the 1740s.

THE SERIFS IN ITC Charter, however, deviate from tradition. They are square in form, and not as delicate as those found in Fournier designs. The lowercase ball-terminals have a straight trailing edge and the lowercase italic proportions are almost as wide as in the roman. And finally, the contrast in stroke weights is less severe than Fournier's. These adaptations were made because ITC Charter was designed to be a highly legible text face for use on both laser printers and high resolution imagesetters.

STRIVING FOR LEGIBILITY **Square serif types are long known for their durability under difficult printing conditions. Their more open lowercase proportions aid character legibility and typographic readability. Carter chose to temper these rugged design traits with the style of Fournier's designs as a fresh alternative to other square serif designs. For the same reason, character stroke weights have been moderated to avoid "dazzling" in text sizes.**

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Other faces designed by Carter include Snell Roundhand, Olympian, Bell Centennial, ITC Galliard®, and most recently, Mantinia.


Availability

ITC Charter is available in Roman, Bold and Black weights with corresponding italics. Small caps have been created for the Roman and Bold weights. Oldstyle figures are available in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after November 15, 1993, depending on each manufacturer's release schedule.

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[ITC CHARTER REGULAR 10/12]

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[ITC CHARTER REGULAR ITALIC 8/10]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, mi

[ITC CHARTER REGULAR ITALIC 10/12]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unortho

[ITC CHARTER REGULAR ITALIC 12/14]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration

[ITC CHARTER REGULAR ITALIC 14/16]

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[ITC CHARTER BOLD ITALIC 8/10]

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[ITC CHARTER BOLD ITALIC 10/12]

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[ITC CHARTER BLACK ITALIC 8/10]

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[ITC CHARTER BLACK ITALIC 10/12]

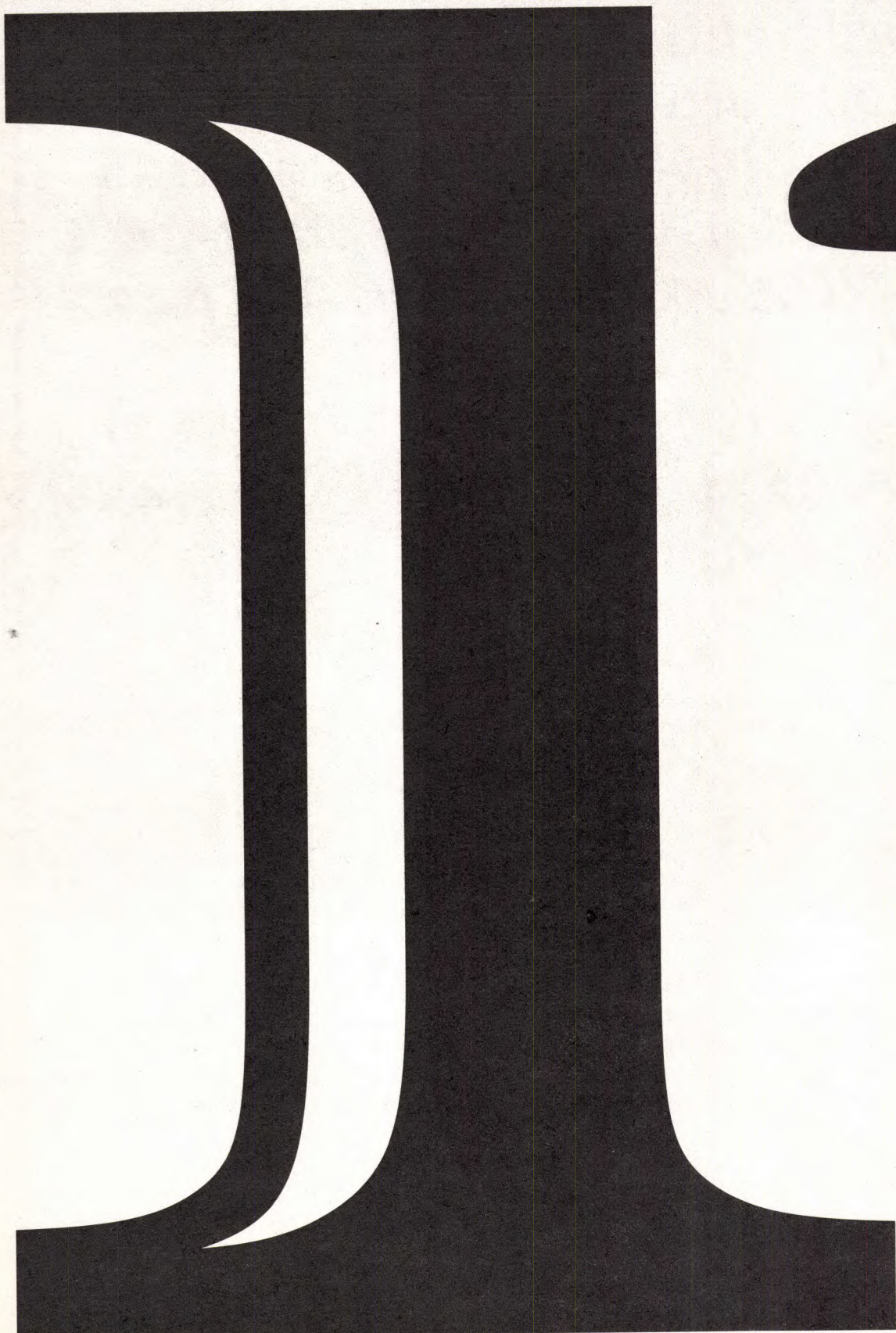
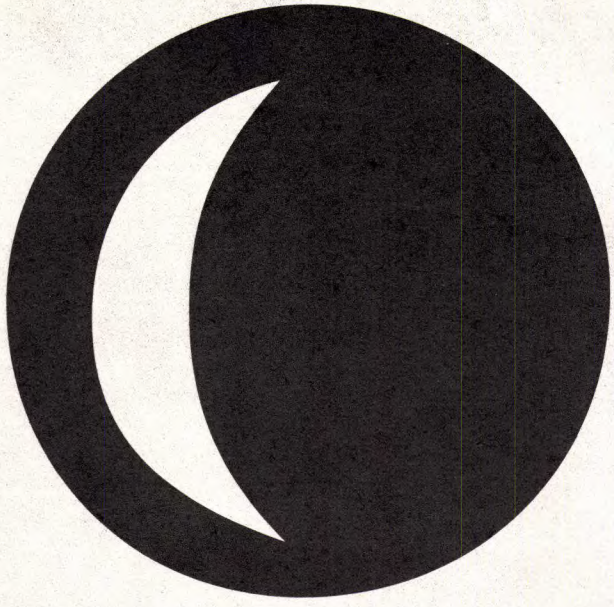
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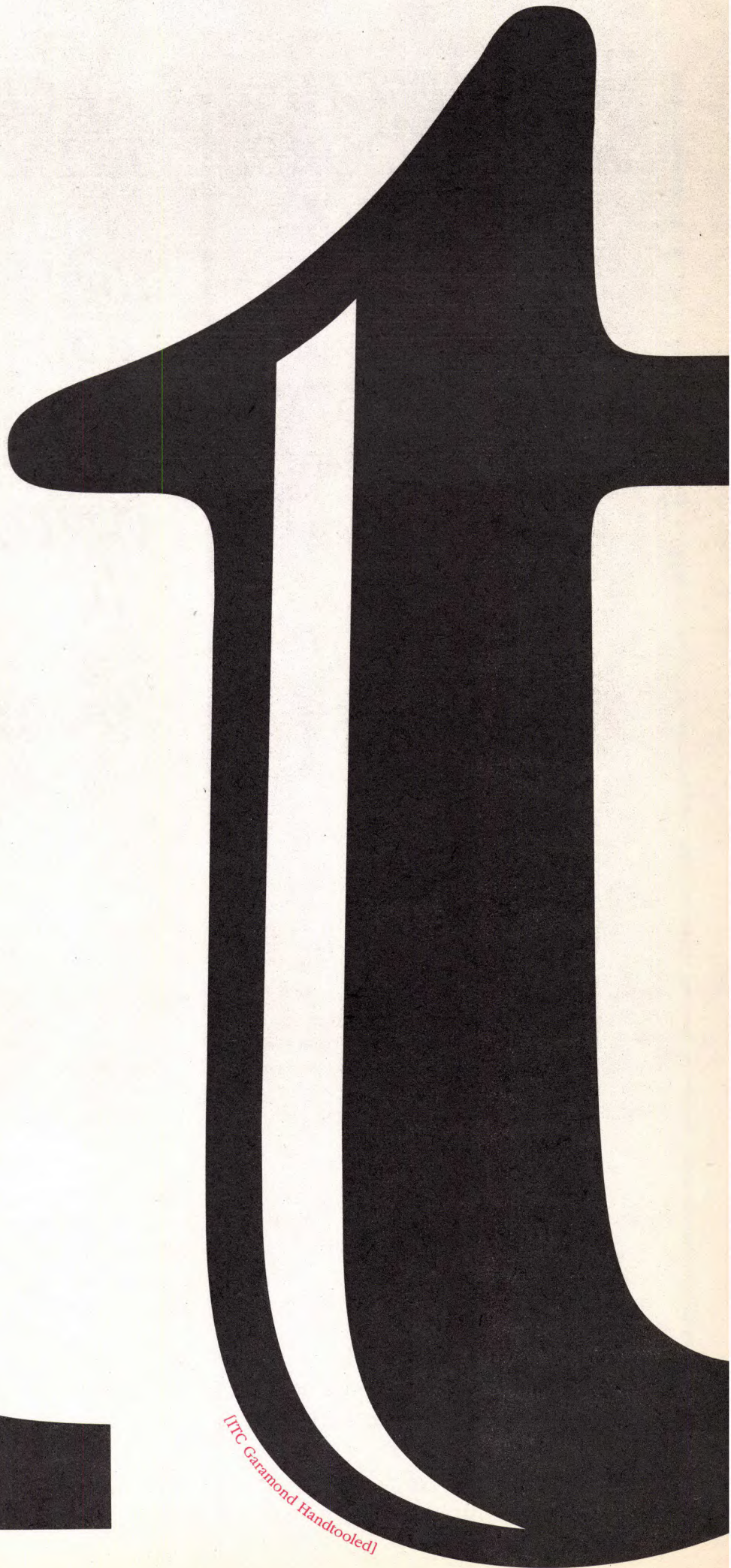
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary a

[ITC CHARTER BLACK ITALIC 14/16]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m



[ITC Century Handtooled]



[ITC Garamond Handtooled]



[ITC HANDTOOLED SERIES BY ED BENGUIAT]

[ITC Cheltenham Handtooled]

[ITC Century Handtooled]

Century

[ITC Cheltenham Handtooled]

Cheltenham

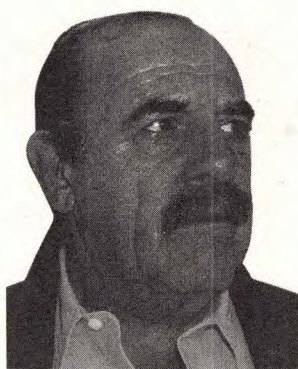
[ITC Garamond Handtooled]

Garamond

THREE OF ITC'S most popular type families, *ITC Cheltenham*, *ITC Century* and *ITC Garamond*, now have special "handtooled" variants to round out their family offerings. Handtooled designs are special display versions of type designs which

have a distinctive highlight engraved or "tooled" into the left side of the character strokes. This seemingly simple design trait is actually quite difficult to add properly to an existing design. Even with the capabilities of current digital technology and sophisticated software design programs, handtooling a typeface is still best done manually. For this reason, ITC asked Ed Benguiat to undertake these three new designs.

y Benguiat has been creating designs to his credit were created technology. In developing this series, creating a perfectly proportioned incision weights of ITC Century, ITC Cheltenham



typefaces for over 30 years, and virtually all of the 200 by hand without the aid of design software or computer Benguiat was challenged with the demanding task of creating into the character strokes of every character in the bold and ITC Garamond. The process was time-consuming

and tedious, requiring a sensitive eye and a careful hand, but the results provide a valuable range of new display typefaces.

Handtooling lends a completely new personality to most typeface designs; they take on the elegant strength of letters incised in smooth granite or fine marble. As a result of this process, handtooled designs acquire an authority and grace not typical of most display typefaces.

h a m Although first introduced as early as the middle of the 19th century, handtooled designs became popular additions to type families in the early 20th century. Many classic faces, including those by Frederic Goudy, Oswald Cooper and Morris Fuller

Benton, had handtooled variants created for them. But most, however, were limited in character complement and in the range of point sizes available. The ITC Handtooled series maintains all the dignity and charm of these earlier designs—and adds the flexibility and versatility of current fonts and imaging technologies.

The ITC Handtooled series is available in roman and italic designs for the bold weights of ITC Century, ITC Cheltenham and ITC Garamond typefaces. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other

o n d ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after November 15, 1993, depending on each manufacturer's release schedule.



The music known as the blues has distinct characteristics—a strong 12-bar bass line, whining and soulful guitar riffs, gritty and seductive lyrics—and strong stylists whose signature sounds can be recognized in the first few notes of any song.

Reissues of blues masters and new releases

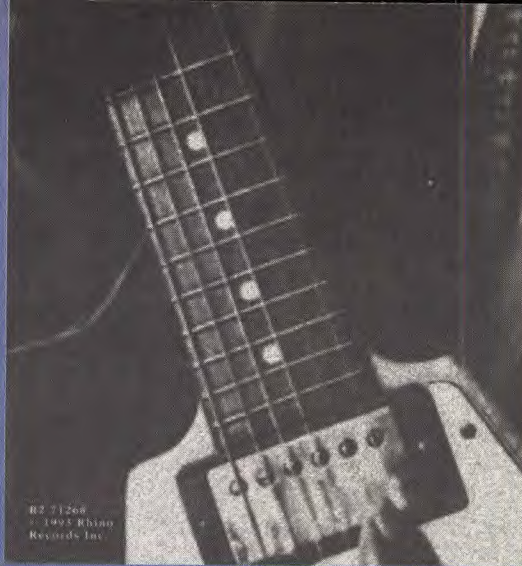
have to appeal to the blues aficionado who collects everything, as well as to a growing broader audience. The packaging of these CDs, therefore, must have a strong visual impact and must evoke the sounds, the spirit and the feeling of the blues.

Shades of Blue

Blues packaging

appeals to a broad audience

By Margaret Richardson



RZ 71268
© 1993 Rhino
Records Inc.



▲ Photo on flip side of CD cover from Disc One of Albert King: The Ultimate Collection, a two-CD boxed set with accompanying booklet.



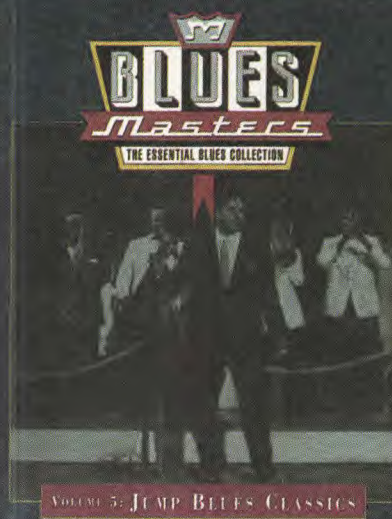
▲ CD cover (front) for Albert King: The Ultimate Collection (Rhino). Art Direction, Geoff Gans; design, Rachel Gutek.



▲ Cover for John Mayall, Wake Up Call (Silvertone). Art direction, W.R. Tyler/Bill Tyler Designs; photography, Richard McLaurin; hand lettering, John Mayall. (Above right) Disc design for Wake Up Call.

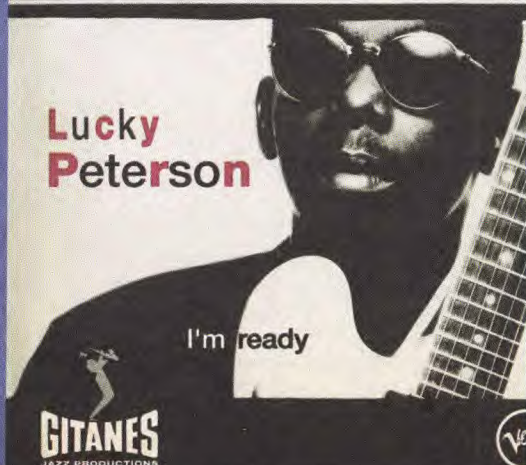


▲ Back cover of liner notes for B.B. King, Blues Summit (MCA). Art Direction, Vartan; design, O'Brien. (Above) Disc design for Blues Summit.



▲ Detail of photograph for Johnny Adams, Walking on a Tightrope: The Songs of Percy Mayfield (Rounder). Producer Scott Billington is also art director (these are his shoes). Photography, Rick Olivier.

▲ Cover for Lucky Peterson, I'm Ready (Verve). Cover photography, Carol Friedman; art direction, Patrice Beauséjour; design, CB Graphic.

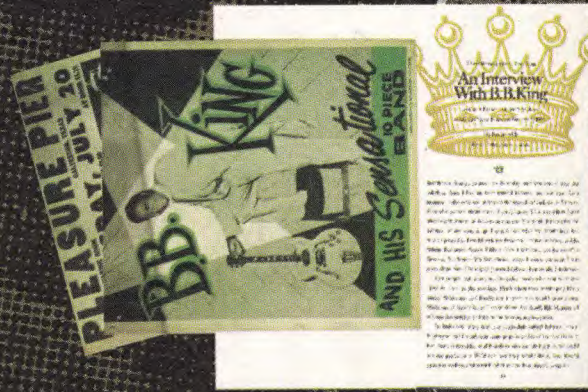
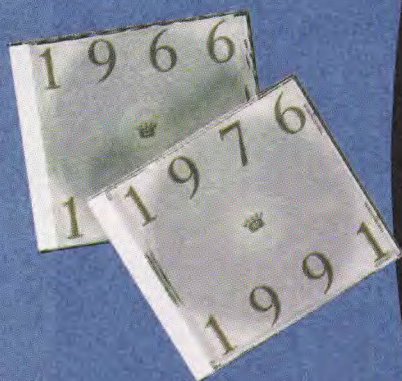


▲ Cover for Jump Blues Classics, Vol. 5 of Blues Masters: The Essential Blues Collection (Rhino). Art Direction, Geoff Gans; logo design, Glenn Parsons; package design, Rachel Gutek and Brigid Pearson. (Right) Disc for Harmonica Classics (Vol. 4 of the Blues Masters collection).




B

For retrospective collections of blues classics, designers have created interrelated visual packages, as in the two sets featured here: *King of the Blues* presenting the work of B.B. King and Lightnin' Hopkins featuring that performer's complete Prestige/Bluesville recordings. Not only does each package give an iconic identity to the featured musician, but each projects the distinctive blues style of the artist.



B.B. King's *King of the Blues* is a boxed 4-CD package (MCA) tracing King's life and music. The CDs include recordings from 1949 through 1991 including previously unreleased material. Each element of the package featured here works to capture the quintessential B.B. King. Art direction, Vartan; design, O'Brien for Cimar-ron/Bacon/O'Brien.

Fantasy, Inc. has issued the 7-CD set of Lightnin' Hopkins: The Complete Prestige/Bluesville Recordings from 11 albums (and a previously unissued concert). Each part of the package reinforces the Hopkins legend, including the comprehensive booklet (visuals seen here). Art direction, Phil Carroll; package design, Georgia Gillfillan; additional design, Jamie Putnam and Jerri Lynn.

"PO' LIGHTNIN'"
Some thoughts about Lightnin' Hopkins
by [unreadable]

When you think of Lightnin' Hopkins, you think of a man who was a pioneer in the blues. He was one of the first to combine the blues with the rhythms of jazz and the energy of rock and roll. His music was a blend of the old and the new, and it was this unique sound that made him one of the most popular blues artists of his time. His music was a reflection of the times, and it was this that made him so successful. He was a man who was ahead of his time, and his music is still popular today. He was a true pioneer, and his music is a testament to his talent and his hard work.

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recommended for someone starting to collect
Wake Up Call, Silverstone • Albert King,
John Mayall, Johnny Adams, Walking on a Tightrope, Rounder
Blues Masters series (15 CDs), Rhino • Jimmy Witherspoon, Evenin' Blues, Prestige • Johnny Adams, Walking on a Tightrope, Rounder

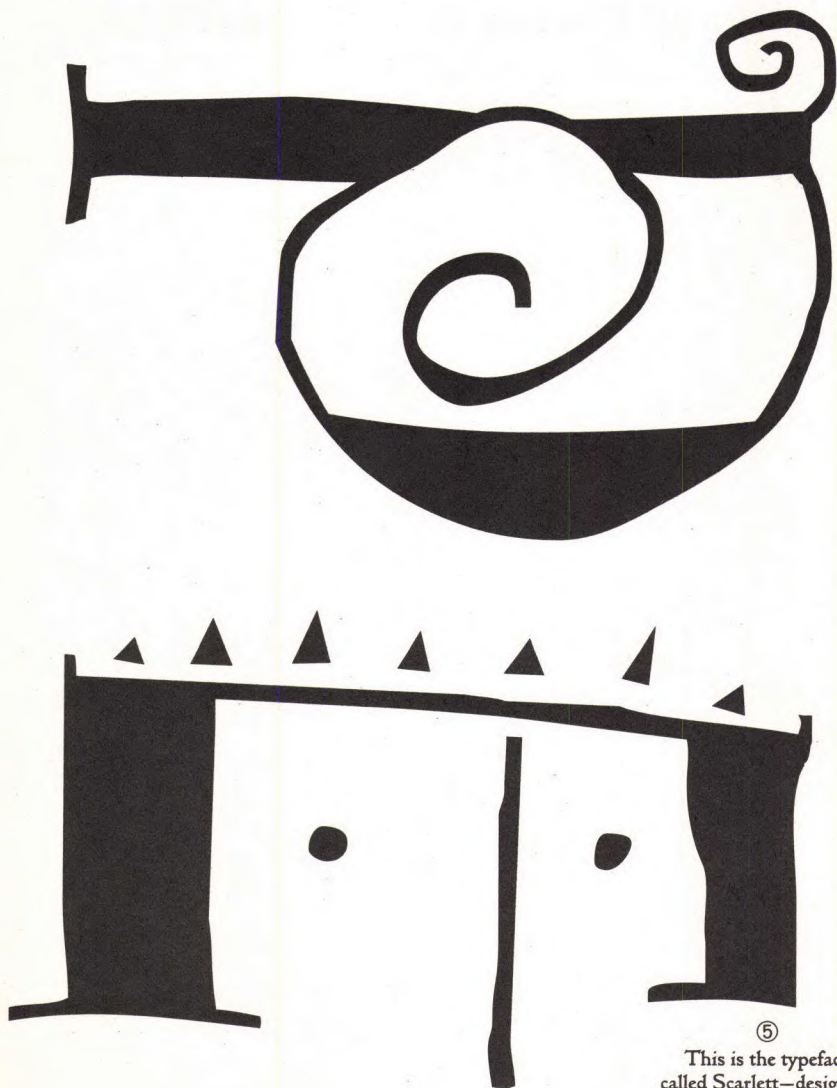
Gary Walker, morning show host and music director at WBGO (also known as Jazz 88, 88.3 FM, Newark) recommends these current releases for someone starting to collect blues as well as for the seasoned blues lover: Lucky Peterson, **I'm Ready**, Verve • B.B. King, **King of the Blues** (4 CDs), MCA • John Mayall, **Wake Up Call**, Silverstone • Albert King, **Ultimate Collection**, Rhino • Various Artists, **Blues Masters series** (15 CDs), Rhino • Jimmy Witherspoon, **Evenin' Blues**, Prestige • Johnny Adams, **Walking on a Tightrope**, Rounder



FONTOGRAPHER
SOLVES A WIDE RANGE OF
TYPOGRAPHIC PROBLEMS

BY ROBIN WILLIAMS

Transforming type



⑤ This is the typeface called Scarlett—designed, produced and sold by my daughter.

Even with thousands of digital typefaces on the market to choose from, sometimes you need something that isn't quite there, such as a specialized font or a few characters for one part of a project. Or maybe you simply need to tweak an existing character.

There are several programs available for creating and manipulating fonts, but the most versatile is Fontographer from Altsys. Fontographer is a very deep program, in that it has all the tools necessary to create typefaces of the most exacting and professional standards. But it is also very intuitive and elegant, and you can work with it for five minutes or a couple of hours to solve a number of typographic problems.

Of course you can make fundamental changes in Fontographer, such as creating fractions, turning a TrueType font into a PostScript font or creating fonts for the NeXT, the Sun, and Windows systems. But there are other problems that you may not have realized can be solved with Fontographer, and with the very recent release of version 4.0, it is easier than ever to implement efficient and effective solutions. Here are some examples to consider:

A children's book publisher needed to change a few characters in the primary serif font it uses. The company wanted a one-story "a" and a one-story "g" (letters not typically found in serif fonts) in their learn-to-read books so that children would not confuse the a's and g's they are taught to write with the ones they are taught to read. Fontographer was used to change the forms of those characters.

Many shareware and freeware fonts are missing the bullet (or the em dash, the slash, the quotation marks, etc.), but you can add one to the font in two minutes. Have you ever needed a Zapf Dingbat arrow pointing to the left? It takes less than thirty seconds to copy and flip these two arrows and add them to the font (see figure 1).

I had a call from a man who was struggling with typesetting the Hawaiian language with its numerous accent marks over letters. I suggested he use Fontographer and copy the accent marks he needed, copy the characters



① Sometimes you want arrows to point in the other direction without having to rotate the text. (30 seconds)



② To create accented and flopped characters was a matter of seconds. I also copied the stress mark and had Fontographer make it a little bolder. (20 seconds per character)



③ I don't recommend you arbitrarily make your fonts heavier or lighter or slanted, but occasionally it can get you out of a pinch or help you create a special effect. (2 minutes)

they belong with, and paste the two of them together into an unused character space. This simple technique would also work should you need to add special characters to set pronunciations for a dictionary or similar reference work (see figure 2).

Have you ever needed a font to be slightly heavier in weight, but not bold, so you could reverse it successfully (see figure 3)? Or did you need a font just ever so slightly slanted—or perhaps radically slanted? Fontographer can take a copy of your whole font or just selected characters and add the weight or slant you need with the click of a button.

A friend recently wrote me with this question: "You are too young to remember the **interrabang** (a combination question mark and exclamation point) which had its 15 minutes about a generation ago. How can it be resuscitated? Can you make one up and attach it as a pi character? That would be a true contribution to The Cause!" The answer: Open any font in Fontographer, then copy the exclamation point and paste it into an empty character space. Copy the question mark and paste it into the same space. Eliminate one of the dots, adjust the spacing, and there you have it (see figure 4).

Sometimes a project needs a specialty typeface that may be so bizarre you know you won't find it commercially. Using Fontographer to create a specialty font is so incredibly easy that you could turn designing a typeface into a family project. At left is the typeface my seven year-old daughter, Scarlett, designed for the chapter heads in the computer dictionary I just wrote. She drew the original letters onto tissue paper, then we recreated their free forms right on the screen (see figure 5).

Wouldn't it be handy to have your signature as a keystroke? If you're good with a mouse or if you have a tablet with a stylus, you can turn your signature into a character right on the screen. Or if you have a scanner, simply write your name, scan it in, and turn the image into a character. If you're feeling ambitious, you can write out the alphabet, scan it in, and turn your own handwriting into a font. To add texture, draw



④ The interrabang would have to be separately created in each font to match, but it doesn't take long. (6 minutes)



⑥ I used a heavy marker on a paper towel, scanned it in, and used the auto-trace feature. (About 1.5 minutes per character, after scanning.)



⑦ You can see that it didn't take much to tweak the curves into female forms (the figures above are the original characters). (7 minutes per character)



⑧ It took about 5 seconds to choose "Import..." from the File menu and add this EPS graphic as a character.

the alphabet on a paper towel or sandpaper instead of on smooth paper (see figure 6). Or you can choose the calligraphic pen tool, choose a stroke width and angle, and draw a calligraphic font directly onto the screen. It's easiest with a tablet and stylus, but you can do interesting things with the mouse as well.

You can transform picture font characters to suit your purpose. For instance, I love the font Printers Ornaments M from Richard Beatty Designs, but all these wonderful characters are men. I copied a couple, pasted them into unused spaces, adjusted a few points, and now I have these nice female figures, too (see figure 7). Or, if you have an EPS file of a graphic, you can simply import the EPS file into any font and it becomes a character (see figure 8).

Create specially adapted swashes or distinctive characters to act as part of your logo or masthead. In Figure 9, I took the letter o in the font Addled (from FontBank) and a character from the wonderful picture font Birds (from FontHaus) and made a new, composite character.

With Fontographer's new drawing tools, you can create instant blats of all sorts, simple and complex (see figure 10). And use the drawing tools to add your own interesting dingbats to an existing font. Use them as bullets, borders, graphics or graphic elements (see figure 11).

Fontographer also has a new Blend command, with which you can take two existing fonts and then create hundreds of variations on the blend. It's the morph tool for fonts!

The times noted on these examples are the actual times it took me to generate the characters you see. Fontographer 4.0, released just a few months ago, is more intuitive and easier than ever (truly, it is simple to use); many dialog boxes provide Easy or Advanced options, and the manual is very helpful. All of these features further improve a tool which eases the design process and helps designers solve typographic problems more quickly, efficiently and creatively.



⑨ Of course I could create this entire word as a graphic image, but by making the composite character I can just type the new "o" whenever and wherever I like. (7 minutes)



⑩ You can create many kinds of blats, both useful and useless. (About 1 minute each)



⑪ Dingbats, of course, are always useful in so many ways. This is part of Scarlett's font. (3-5 minutes)

ROBIN WILLIAMS is the author of several books, including *The Little Mac Book* and *The Mac is not a Typewriter* (Peachpit Press). Her latest book from Peachpit is *Jargon: An Informal Dictionary of Computer Terms*.

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GeoPoint, Inc.

GeoPoint, Inc. (San Francisco, CA) was founded in 1993 to develop and publish business, educational and entertainment software. GeoPoint signed a licensing agreement with International Typeface Corporation (ITC) to use ITC Zapf Dingbats® in its BaseMap™ software. BaseMap, a map-making tool for the Apple Macintosh®, now uses ITC Zapf Dingbats as symbols that can be plotted with latitude/longitude precision on any map.

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The Software Construction Company, Inc.

The Software Construction Company, Inc. (College Station, TX) provides high resolution PostScript® packages to original equipment manufacturers, value-added resellers and dealers. Under a licensing agreement with International Typeface Corporation (ITC), The Software Construction Company, Inc. (SCC) now offers the entire 35 basic PostScript® Type 1 fonts, ten of which are ITC® typefaces, in SCC's PostScript RIP, X-Script™. X-Script is available as an embedded or stand-alone RIP on a variety of platforms including Apple Macintosh®, IBM PC®, MIPs, NeXT®, Am29000™ and 680X0 platforms.

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by Barry Zuber

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The *Accel-a-Writer* is a hardware controller that upgrades most Apple LaserWriter and HP LaserJet printers to 600 dots-per-inch resolution. The controller also increases processing speed, provides more connectivity options and additional flexibility. Virtual Disk Technology allows users to download up to 30 fonts directly on the controller without the use of an external hard drive. XANTE Corporation. \$1195. 2559 Emogene Street, Mobile, AL 36606. (205) 476-8189.

Rainbow Color Proofing

The *3M Rainbow®* desktop color proofing system produces high-quality color proofs with 300 continuous pixels per inch, in as little as five minutes. The 3M Rainbow system is the only digital PostScript proofing system that allows the user to view trap and overprint information before making films. For Macintosh. 3M Printing and Publishing Systems Division, 3M Center Bldg. 223-2N-01, St. Paul, MN 55144. (800) 328-1684.

Energy-Saving Monitors

Radius Inc. has begun shipping two monitors designed to be energy-efficient and meet the U.S. EPA Energy Star compliance specifications. The *Two Page Display/20gs™* and the *Two Page Display/21gs™* are gray-scale displays designed for desktop publishing and professional two-page publishing applications. With Radius' PowerSaver software, the monitors can power down to 12 watts at user-specified time periods, an 87% reduction in overall power consumption. The display can return to full power operation in a few seconds, eliminating any impact on

productivity. The monitors are fully compatible with the built-in video offered with Apple Quadra™ and AV Macintosh® computers. For Macintosh. Two Page Display/20gs \$999, Two Page Display/21gs \$1199. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010.

Edge-to-Edge Printing

The *QMS 860® Plus Print System* is a new 1200 x 600 dot-per-inch laser printer that supports true 11" x 17" edge-to-edge printing at an affordable price. The 860 Plus is specially designed to meet the needs of professional designers with 100 gray shades at 85 line screens per inch, and imaging to the edge of the page to support bleeds. The printer offers extensive network connectivity and multi-platform support. Features of the 860 Plus include: PostScript® Level 2 support, Apple LocalTalk™, serial and parallel ports, optional Ethernet or Token Ring cards, processing of multiple print jobs simultaneously, emulation switching and automatic collation. For Macintosh and Windows. \$5999. QMS, Inc., One Magnum Pass, Mobile, AL 36689. (205) 639-4474.

Digital Color Copiers/Printers

The *Majestik Color Series* is a family of three full-color copier/printers from Xerox aimed at office and production environments that require the highest level of photographic image quality. Each model produces full-color, photographic-quality copies at six letter-size copies per minute with 400 x 400 dots-per-inch resolution. Black-and-white copies are produced at a rate of 36 copies per minute. Paper sizes range from 8 1/2" x 11" to 11" x 17". Each model is capable of printing short-run, full-color documents from a Macintosh or IBM-compatible computer. Xerox 5760-\$29,750; Xerox 5760 ADF-\$31,580; Xerox 5765-\$31,750. Xerox Corporation, Box 24, Rochester, NY 14601. (800) 832-6979.

Plug 'n' Go Publishing

Adobe Systems Inc., Dell Computer Corporation and SuperMac Technology, Inc. have announced the formation of the *Power Publishing Alliance* to promote the arrival of professional color publishing solutions for the Windows environment. Dell Computer offers two publishing

Continued on page 40

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I would like to order* the sets marked below.
(Order 3 or 4 sets and pick one more set free.)
Order 5 sets and pick 2 more free.)

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- Food Holidays Nature/Environment People

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Company: _____
Position: _____
Address: _____
Phone No. (Important): _____
Method of Payment: check visa mastercard
Credit Card No.: _____
Expiration Date: _____
Signature: _____

Circle 275 on Reader Service Card

U1c1293

Continued from page 38

systems through its customer-direct sales organization and select dealers. Each system includes a powerful 80486 EISA-based hardware system, a 24-bit accelerated graphics card and high-resolution SuperMatch™ color monitor from SuperMac, Adobe Illustrator version 4.0 for Windows, Adobe Photoshop™ version 2.5 for Windows, 200 Adobe fonts, Adobe Streamline™, Adobe Type Manager™, Adobe TypeAlign™ and the customer's choice of Aldus PageMaker™ or QuarkXPress™ for Windows. The

prices of these systems are \$6695 for the low-end and \$8995 for the high-end system. Each system comes completely pre-configured, tested and fully loaded with software. The price of each system includes a 30-day money back guarantee, next day on-site service, a one-year limited warranty on parts and labor and a one-year service contract. The Power Publishing Alliance. \$6995; \$8995. (800) 289-3355.

Desktop Video Production
VideoVision Studio™ by Radius Inc.

is a powerful new desktop video production system for the Macintosh. VideoVision Studio provides professional-level production features and is the first QuickTime-based 24-bit system with full-screen, 30-frame-per-second capabilities. VideoVision Studio combines computer graphics, text, analog and digital video and sound, and outputs the results to a variety of media including hard drives, videotape and a variety of other formats. Advanced professional features include SMPTE time code support, A/B roll editing and

extensive video special effects generation required for high-end video applications. Included in the VideoVision Studio system are two of the leading video editing and special effects software packages: Adobe Premiere™ and VideoFusion™. For Macintosh. \$4499. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010.

Software

Image Library Management

DIGIX YCC Exchange® is a new software utility to increase productivity and enhance image library management capabilities using Photo CD. Digix YCC Exchange allows users to easily attach caption and index information directly to Photo CD ImagePac files. The utility allows for easy replication of captions and text, eliminating the need for a user to laboriously rekey each record. The images with text can then be output to a variety of formats including TIFF, PICT, EPS, JPEG and ImagePac. Digix YCC Exchange supports the Newspaper Association of America standard for binding copyright information to digital photographs in the newspaper, magazine and publishing markets. For Macintosh. \$699. Digix, 3404 North Duke Street, Durham, NC 27704. (800) 344-9496.

Photoshop Accelerators for Windows
Storm Technology has announced a breakthrough for Adobe Photoshop for Windows users by delivering the PhotoDSP® family of accelerators for Intel-based computers. The PhotoDSP is the industry's first Photoshop accelerator for Windows. The PhotoDSP 800 and PhotoDSP 400 accelerate commonly-used Photoshop functions up to ten times by the use of AT&T Digital-Signal Processors (DSPs). For Windows. PhotoDSP 800 \$899, PhotoDSP 400 \$399. Storm Technology, 1861 Landings Drive, Mountain View, CA 94043. (800) 275-5734.

Photoshop Color Separations

PlateMaker® is an Adobe Photoshop Plug-In module that exports DCS 2.0 files to create multiple plate color separations. With PlateMaker, it is now possible to export images of multiple plates using the PostScript file format. For example, color separations can be created to include

Half-forgotten typefaces, many with expert and tabular sets, from foundries in Europe and North America. What three words best describe Red Rooster? KRUNCHITATIOUS KERNING PAIRS!!!!

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additional channels for spot colors, Pantone backgrounds, varnishes, foil stamping, embossing or any other special effect. Additional channels can be created and exported as 5th or 6th plates, without creating registration problems. For Macintosh. \$295. In Software, 2403 Conway Drive, Escondido, CA 92026. (619) 743-7502.

New QuarkXPress

Quark, Inc. and Electronics for Imaging, Inc. (EFI) have joined forces with a powerful color management system in the new version of *QuarkXPress*® 3.2. QuarkXPress 3.2 offers a wide range of user-requested features to increase productivity and speed production. In addition, QuarkXPress 3.2 includes new color management capabilities, most notably, the EfiColor XTension. Other features include: full cross-platform compatibility with QuarkXPress 3.12 for Windows so documents can be exchanged seamlessly; EfiColor device-specific color profiles for consistent color matching across a wide array of display and output devices, and optimized code for faster performance. In addition, it offers the

support of Apple® Events scripts to build integrated systems and automate repetitive tasks; auto save/auto backup; the ability to open 25 documents at a time; keyboard shortcuts; a collect-for-output feature that copies all files, pictures and documents into a user-specified folder for delivery to a service bureau; interactive text scaling for sizing type visually, vertical character scaling, plus many more exciting features. The Windows version of QuarkXPress 3.2 is slated to ship shortly. For Macintosh and Windows. \$895. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888.

Let Your Designs Soar in 3D

Alias Sketch!™ is a 3D Mac-based design and illustration program for use with Adobe Illustrator™, Adobe Photoshop™ or Aldus FreeHand®. *Alias Sketch* lets you import outlines from a drawing program and bring them to life by extruding them into the third dimension. With it, you can convert a 2D logo into a 3D sign or, mold a package, then overlay your 2D label concepts and render photo-realistic images in Sketch. Images can be moved into Photoshop for

final touch-up or imported into PageMaker® or QuarkXPress® documents for page layout. For Macintosh. \$995. Alias Inc., 110 Richmond Street East, Toronto, Ontario M5C1P1, Canada. (800) 447-2542.

Exchange Documents

Adobe Acrobat™ gives users the ability to distribute complex documents electronically, complete with text, graphics and color regardless of the computer, applications or fonts they are using. The document can be read, annotated, printed and stored by the receiving computer while totally preserving the document's look and feel. For example, a brochure designed on the Macintosh could quickly and easily be sent over the network to colleagues who could open it with Acrobat on their Windows-based computers. They would then be able to view the brochure in full color, with all the fonts and graphics looking letter-perfect. Comments or suggestions can be added on-screen and then sent back to the designer for review. Adobe Acrobat consists of three products. *Acrobat Reader* enables users to view, navigate and print the cross-platform

Portable Document Format (PDF) files. *Acrobat Exchange* includes both the Reader software and the PDF writer, which will allow the creation and transmission of PDF files. *Acrobat Distiller* translates PostScript files into PDF files for information distribution. Starter Kit \$1395, Single Exchange \$195, Distiller \$695. Reader (multipack of 50) \$2500. Adobe Systems, Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 862-3623.

Software Utilities

Planet Vision is a newly-formed company specializing in software and utilities for graphic art and design. *Clip Art with a History* is a series of clip art collections of classical art themes, periods and styles, works of the masters and ethnic art throughout history. Planet Vision also offers a scanning accessory for scanning images from print sources. The accessory, *Dr. DeMoire*™, removes halftone dots or moire patterns that appear when images are scanned from sources that have been offset printed. Dr. DeMoire is a simple adapter that fits on any scanner. For

Continued on page 45

Cutting-Edge CLASSICS FROM MONOTYPE®

MONOTYPE TYPOGRAPHY CONTINUES A NINETY-SEVEN YEAR TRADITION OF excellence in typography with new, high quality font products for use on PC or Macintosh® systems. Monotype is proud to announce many new releases — call any authorized Monotype font reseller or 1-800 MONOTYP for more information including our current special offers!

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Monotype Typography Ltd. Perrywood Business Park, Salfords, Surrey RH1 5JP England 0737 765 959

New Releases • Winter 1993-94

Ocean Sans Multiple Master (*Weight & Width*)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Artifact™ (*Type Designers of the World Collections*)



Gill Sans Book & Heavy (*with italics*)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Christmas Borders & Ornaments



Blueprint™ (*also bold & bold italic*)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LIBRARY

Winter 1993

The typefaces shown on these pages represent the complete collection of ITC typefaces as of November 15, 1993

International Typeface Corporation operates under this name domestically and in foreign countries and is known as "ITC." ITC and its typeface names are registered trademarks of International Typeface Corporation in certain countries. In addition, ITC typefaces are protected by design legislation and copyrights in certain countries. (See ITC specimen booklets.)

*Protected by United States patent Des. 317,621, 324,535, 323,849, 322,985, 325,042, 325,219.

a

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C

ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Century Handtooled™
Bold
Bold Italic

ITC Cerigo™
Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Charter™
Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic

Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham Handtooled™
Bold
Bold Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E

ITC Elan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi

Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

g

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Garamond Handtooled™
Bold
Bold Italic

ITC Giovanni®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

H

ITC Highlander™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy™ Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy™ Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed
Oblique
Demi Condensed
Demi Condensed
Oblique
Bold Condensed
Bold Condensed
Oblique

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa™ Recut
ITC Mona Lisa™ Solid

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans®
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
Book
Book Italic
Bold
Bold Italic

ITC Oswald™

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone
Phonetic™ Sans
[aɪ tɪː sɪː stəʊn
fəʊ'netɪk sænz]

ITC Stone
Phonetic™ Serif
[aɪ tɪː sɪː stəʊn
fəʊ'netɪk 'serɪf]

ITC Stone Sans®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic



ITC Boutros Calligraphy™

| | |
|-----------------------------|--------------------|
| بطرس مسطرة أبيض | Light |
| بطرس مسطرة أبيض مائل | Light Italic |
| بطرس مسطرة متوسط | Medium |
| بطرس مسطرة متوسط مائل | Medium Italic |
| بطرس مسطرة أسود | Bold |
| بطرس مسطرة أسود مائل | Bold Italic |

ITC Boutros Kufic™

| | |
|----------------------------|--------------------|
| بطرس كوفي أبيض | Light |
| بطرس كوفي أبيض مائل | Light Italic |
| بطرس كوفي متوسط | Medium |
| بطرس كوفي متوسط مائل | Medium Italic |
| بطرس كوفي أسود | Bold |
| بطرس كوفي أسود مائل | Bold Italic |

ITC Boutros Modern Kufic™

| | |
|---------------------------------|--------------------|
| بطرس كوفي حديث أبيض | Light |
| بطرس كوفي حديث أبيض مائل | Light Italic |
| بطرس كوفي حديث متوسط | Medium |
| بطرس كوفي حديث متوسط مائل | Medium Italic |
| بطرس كوفي حديث أسود | Bold |
| بطرس كوفي حديث أسود مائل | Bold Italic |

ITC Boutros Rokaa™

| | |
|-----------------|--------|
| بطرس رقعة متوسط | Medium |
|-----------------|--------|

ITC Boutros Setting™

| | |
|----------------------------|--------------------|
| بطرس صحفي أبيض | Light |
| بطرس صحفي أبيض مائل | Light Italic |
| بطرس صحفي متوسط | Medium |
| بطرس صحفي متوسط مائل | Medium Italic |
| بطرس صحفي أسود | Bold |
| بطرس صحفي أسود مائل | Bold Italic |

ITC Latif™

| | |
|-----------------------|--------------------|
| لطيف أبيض | Light |
| لطيف أبيض مائل | Light Italic |
| لطيف متوسط | Medium |
| لطيف متوسط مائل | Medium Italic |
| لطيف أسود | Bold |
| لطيف أسود مائل | Bold Italic |

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No.223®

ITC/LSC Caslon Light No.223 Italic®

ITC/LSC Caslon Regular No.223®

ITC/LSC Caslon Regular No.223 Italic®

ITC/LSC Caslon Bold No.223®

ITC/LSC Caslon Bold No.223 Italic®

ITC/LSC Caslon X-Bold No.223®

ITC/LSC Caslon X-Bold No.223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/ISC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

Continued from page 41

Macintosh and Windows. Clip Art CD \$89.95. Dr. DeMoire \$39.95. Planet Vision, 8383 Wilshire Boulevard, Suite 532, Beverly Hills, CA 90211. (800) 200-3405.

Fetch Images Fast

Fetch™ by Aldus Corporation is a software program for cataloging, browsing through and retrieving digitized information on a Macintosh. Fetch stores photographs, artwork, illustrations and audio and video files in an easy-to-use database. The new version of Fetch 1.2 includes increased catalog capacity to 100,000 items per catalog. Fetch 1.2 also provides increased networking capabilities for simultaneous access to a catalog by as many as 50 users. For Macintosh. \$295. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (206) 628-2361.

GetThePicture

GetThePicture™ is an integrated software solution that brings together Apple Macintosh and Sun SPARC™ Station networking, bi-directional printing, print spooling, printer queue administration and monitoring, OPI (Open Pre-Press Interface) Server and image database management. GetThePicture saves users time and money by improving productivity at the network level between Macintosh and Sun computers and peripherals. For Macintosh and Sun computers. \$8995. Information Presentation Technologies, 555 Chorro Street, Suite A., San Luis Obispo, CA 93405. (805) 541-3000.

Prepress and Imagesetting

High-quality Trapping

Island Graphics Corporation is shipping a new Macintosh application for high-quality trapping of color PostScript files. *IslandTrapper®* lets the user trap Encapsulated PostScript (EPS) pages created in any desktop publishing program including QuarkX-Press, Aldus PageMaker and Adobe Illustrator. IslandTrapper creates professional quality traps for all elements of the page, including text, tints, images and vignettes. The program also traps embedded EPS graphics on any page. For Macintosh. \$4495. Island Graphics Corporation, 4000 Civic Center Drive, San Rafael, CA 94903. (415) 491-1000.

Scitex Bundle

Harlequin has announced that *ScriptWorks®*, its award-winning PostScript Level 2 compatible interpreter, has been selected by Scitex Corporation Ltd. to drive the Scitex Dolev 100. The Dolev 100 system is a fast, compact internal drum imagesetter for outputting PostScript files directly from the desktop. The Dolev 100 system includes the imagesetter, the Harlequin ScriptWorks RIP and a PC running Windows 3.1 or Windows NT. Harlequin, Inc., 1 Cambridge Center, Cambridge, MA 02142. (617) 252-0052.

Faster Imagesetter

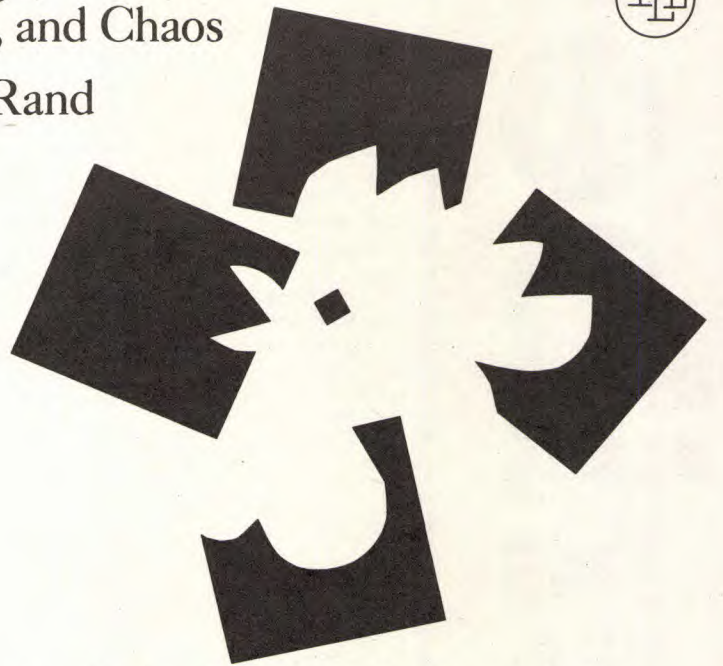
Screen (USA) has developed an exceptionally fast, precise PostScript compatible imagesetter designed to match the output performance of its high-speed RIPs and accelerators. The *DT-R2035* images at a top speed of 5.9"/minute with a resolution of 4064 dots-per-inch. Six resolution settings (1200, 1500, 2032, 2400, 3000 and 4064 dots-per-inch) increase flexibility in selecting the optimal speed/resolution combination needed for each job. The DT-2035 is available with Adobe's CPSI™ RIP/Pixel Burst™ or Harlequin's ScriptWorks RIP. Other features include automatic internal punching, automatic film handling and optional on-line film processing. Screen (USA), 5110 Tollview Drive, Rolling Meadows, IL 60008. (708) 870-7400.

Digital Offset Color Press

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Continued on page 48

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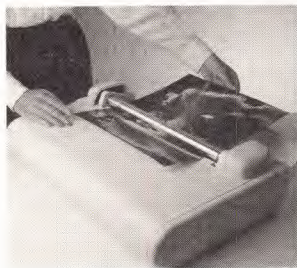
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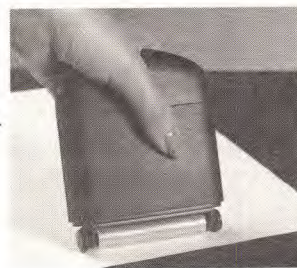
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Continued from page 45

uncoated paper types including card stock. With a process speed of 120 feet-per-minute and a resolution of 800 dots-per-inch, the E-Print 1000 can print 2000 full-color, letter-sized images per hour. Indigo Ltd., P.O. Box 150, Rehovot 76101, Israel, 972-838-1818, U.S. (617) 259-1400.

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Affordable imagesetting is becoming a reality with the release of the Panther by PrePRESS DIRECT, Inc., a Tegra Company. At a price of \$22,995, Panther features an Adobe Level 2 software RIP for the Macintosh and a high-quality, high-resolution laser film recorder. The Panther imagesetting system supports four output resolutions ranging from 900 to 2400 dots-per-inch, a 13.3" media width, Adobe Accurate Screening and an optional PixelBurst accelerator. For Macintosh. \$22,995. PrePRESS DIRECT, Inc., 11 Mt. Pleasant Avenue, East Hanover, NJ 07936. (800) 443-6600.

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Photo CD Industry Study

The Color Resource™ has published a technical and marketing study on the Kodak Photo CD entitled, *Inside Photo CD: Market Opportunities in a Leading Edge Technology*. The 150-page report answers vital questions surrounding Kodak's Photo CD technology, such as: How will the pre-press, printing and photography industries profit from the technology? Who is succeeding in selling Photo CD services, and how are they doing it? Is Kodak fully committed to Photo CD? \$195. The Color Resource, 708 Montgomery Street, San Francisco, CA 94111. (415) 398-5337.

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Agfa has begun shipping a major upgrade to its AgfaType CD-ROM, offering a broad range of new typefaces and several new features that make it easier to review and order type. *AgfaType CD-ROM Version 4.0* now offers the complete Berthold library, with classics such as Berthold Walbaum, Akzidenz Grotesk and Poppi-Pontifex. In addition, the CD contains a new selection of Agfa PostScript fonts and TrueType fonts for a total of more than 2500 typefaces—an addition of more than 500 faces. Version 4.0 also offers a new FindFont/Order Form, easier automatic updating for new CD releases and a special educational multimedia "Guide to Page Layout," which

Continued on page 54



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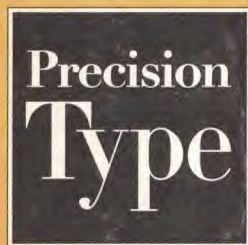
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| QMS Inc. | PC | | | □ | | | | | | | | | | | | | | □ | | | | | | | | | | □ | | □ | | □ | | □ | | □ | | □ | |
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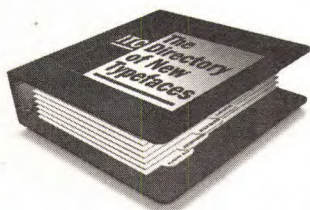
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For the first time, a standardized set of graphic symbols to communicate with people who have mobility, vision or hearing limitations is available in digital form to the graphic design community. These symbols can be obtained through the Graphic Artists Guild (GAG) Foundation, which was commissioned to create the symbols by The National Endowment for the Arts' Office for Special Constituencies.

The Disability Access Symbols Project was the brainchild of Jacki Clipsham, an artist, writer and teacher in Califon, New Jersey, who says the idea grew out of need: "I knew from cutting and pasting poor-quality photocopies of access symbols on newsletters and conference

brochures that a library of symbols on floppy disk was a good idea," she says.

The symbols were developed in conjunction with the design community to achieve clarity and standardization. They were then reviewed by more than 15 organizations representing people with various disabilities. ITC took part in the program by joining with Infosafe Systems, Inc., to provide diskettes for distribution.

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This year *U&lc* was recognized by a number of national and international type and design organizations in their awards competitions. Being acknowledged by a wide spectrum of design disciplines, from type to printing to editorial design, reinforces our mission of presenting type and editorial content as effectively as possible. The following is a list of the honors *U&lc* has received for issues 19.1 through 20.1. Various graphic design studios were responsible for the design of these issues. They are as follows: Issue 19.1—WBMG Design, Inc., New York. Designers: Walter Bernard, Milton Glaser, Frank Baseman, Sharon Okamoto, Janet Parker. Issue 19.2—Alexander Isley Design, New York. Issue 19.3—The Pushpin Group, New York. Designers: Seymour Chwast, Greg Simpson. Issues 19.4-20.1—Paul Davis Design, New York.

Designers: Paul Davis, Lisa Mazur, Chalkley Calderwood.

In addition, the *U&lc* art/production department has received awards specifically for type, printing and electronic publishing. This staff includes: Jane DiBucci, art/production director; Clive Chiu, art/production manager; and James Montalbano, president, Terminal Design, Inc., New York.

Type Directors Club

TDC 38
19.1 Entire Issue
19.1 "The Letter R"
19.3 "Seedy, Tawdry, Spectacular Times Square"
ITC Kis keepsake book for ATypI

Society of Publication Designers

28th Annual SPD Competition
19.1 Entire Issue: Merit Award
19.1 "The Letter R": Merit Award
19.3 "What's New from ITC: ITC Oswald"/ITC Mona Lisa Solid": Merit Award
19.3 "Vote": Merit Award

Art Directors Club

The 72nd National and 7th International ADC Competition
19.1 Entire Issue: Distinctive Merit Award
19.1 "The Letter R"
19.2 "What's New from ITC: ITC Lubalin Graph® Condensed"
19.3 Entire Issue
19.3 "Vote"
19.3 "What's New from ITC: ITC Oswald"/ITC Mona Lisa Solid""

N.J. Electronic Publishing Society, Inc.

1992 Vector & Pixel Awards
19.4 "The Letters U,V,W & Y": Bronze Medal
19.4 "Magazine 2000": Certificate of Excellence

Print Magazine

Regional Design Annual/1993
19.1 "Ephemera"
19.1 "The Letter R"
19.3 Cover

Printing Industries of America

1993 PIA Benny Award Competition
19.1 Entire Issue: Best of Category
19.3 Entire Issue: Certificate of Merit

Typographers International Association

TIA's 25th Anniversary Typographic Design Excellence Competition
19.3 "Seedy, Tawdry, Spectacular Times Square": Silver Award
19.3 "Vote": Silver Award
19.4 "The Letters U,V,W & Y": Silver Award
19.4 "Taming Technology": Silver Award
20.1 Cover: Silver Award
20.1 "Anniversary Scrapbook": Silver Award
20.1 "Quirky Alphabets": Silver Award

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January 1991

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tutors novice designers about the basic design process of publications and other documents. For Macintosh. \$99. Agfa Division, Miles Inc., 100 Challenger Road, Ridgefield Park, NJ. (201) 440-0111.

Buying Fonts on CD-ROM

Have you ever thought about purchasing a library of fonts on CD-ROM but didn't know what questions to ask? Answers may be found in *The Consumer Bulletin*, available free from URW. The bulletin discusses myriad economic issues that should be considered by any professional faced with the difficulties of making purchasing decisions for CD-ROM based font products. The *Bulletin* also discusses the business of making type from a manufacturer's point of view and contains real answers to the questions imposed on end-users regarding the perceived value of type for the computer. Free. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. (800) 229-8791.

Trends

Electronic Color Management System, Pantone, Inc. and Light Source Computer Images, Inc. have introduced the *Pantone Open Color Environment*® (POCE). POCE is the first color management system to deliver true WYSIWYG color. The system makes obtaining accurate, predictable color matching possible for both photographic and spot colors. This will enable software applications to uniformly access, display and print solid and process Pantone Colors from application to application utilizing Pantone's visually-optimized device lookup tables.

The Integration of Television and Computers

The next high-stakes market for electronics and broadcasting has begun. Nearly every major computer vendor, communications network and cable TV company is forming alliances to become the leader in the new emerging market of interactive television. The integration of the computer, television and cable TV into a single device promises to offer on-demand information at your fingertips. For example, interactive TV will have special interfaces for shop-

ping at home, networked game-playing and special services. Here's a brief list of the companies that are jockeying to bring the benefits of digital services to you: AT&T, TCI, Microsoft, Time Warner, IBM, Apple, General Instruments, Scientific-Atlanta, Motorola, Silicon Graphics, MIPS, 3DO, The Home Shopping Network and Viacom. Watch the news to keep up with the multi-billion dollar mergers and buyouts.

Kodak Joins Forces

Eastman Kodak Company and Adobe Systems have announced a partnership to incorporate the new Kodak Color Management System (CMS) Photo CD plug-in into the 2.5.1 release of Adobe Photoshop. By incorporating the Kodak Precision CMS into an image file plug-in, Photoshop users will be able to see the full fidelity of a Photo CD image when opened in Photoshop.

In other news related to the Kodak Photo CD, Dainippon Screen, Crossfield, Linotype-Hell and Scitex have announced intent to work with Kodak on development of a new Print Photo CD disk specifically targeted to the prepress market. The four manufacturers will also enable their systems to read and display files from all Kodak Photo CD discs. In addition, they have agreed to a common format for CMYK image files; a format based on existing standards. Print Photo CD will allow access to data in both Photo CD and CMYK formats across all four manufacturers' platforms. Eastman Kodak Company, 901 Elmgrove Road, Rochester, NY 14653. (716) 253-0053.

Correction

A product listing in the "Tech Talk" column in the last issue of *U&Ic* inadvertently ran a fax number instead of a telephone number for Logos On-Line, a service of Software Complement in Matamoras, PA. The telephone number is: (717) 491-2492.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.



U&Ic, Issue 20.3, Winter, 1993

U&Ic is produced using desktop publishing technology. This colophon shares with readers information about the tools used to produce editorial features in this issue. Working with the design team from Pentagram, the production team responsible for these pages includes: Jane DiBucci, art/production director; Clive Chiu, production manager; and designer and type consultant James Montalbano, president, Terminal Design, New York.

Cover

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Newspaper art was scanned using the Fuji FujixScanart, saved as an EPS file, and imported into QuarkXPress. Type was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. Film was output on the Linotronic imagesetter.

4 Message from ITC; Table of Contents

Hardware: Macintosh Quadra 700, LaserMaster 1200XL printer, Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: The type in "Message from ITC" and the "Table of Contents" was created in QuarkXPress. EPS files of logos were imported into layouts in QuarkXPress Images were output to film on the Linotronic imagesetter.

6 Editorial

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Type was created in QuarkXPress and output to film on the Linotronic imagesetter.

8 Deco España

Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Color artwork was scanned using a Linotype-Hell 341 color scanner, saved as an EPS file, imported into QuarkXPress and output to film on the Agfa AccuSet imagesetter. Headline was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. Black-and-white artwork was created and positioned on the mechanical traditionally. All text type was created in QuarkXPress and output to repro on the Linotronic imagesetter.

12 Daily Design

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, UMAX 840 color scanner, Fuji FujixScanart scanner, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Type samples were scanned as line art at 800 dpi with the UMAX 840 color scanner, saved as EPS files and imported into QuarkXPress. Full-page black-and-white newspaper artwork was shot to 11 x 14" prints, scanned with the Fuji FujixScanart scanner, saved as EPS files and imported into QuarkXPress. Color newspaper artwork was shot to 8x10" transparencies, scanned with the Linotype-Hell 341 color scanner, saved as EPS files and imported into QuarkXPress. Type was created in QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter.

18 The Pencil Test

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Matrix Color Graphic Recorder, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Video stills were shot on the Matrix Color Graphic Recorder to 35mm slides, which were scanned with the Linotype-Hell 341 color scanner, saved as EPS files, then imported into QuarkXPress. All type was created in QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter.

22 ITC Charter™

Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart scanner, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Headline was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. Photograph of Matthew Carter was scanned with the Fuji FujixScanart scanner, saved as an EPS file and imported into QuarkXPress. All type was created in QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter and the Linotronic imagesetter.

28 ITC Handtooled™ Series

Hardware: Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart scanner, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Headline and body copy were created in QuarkXPress. Photograph of Ed Benguiat was scanned with the Fuji FujixScanart scanner, saved as an EPS file and imported into QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter and the Linotronic imagesetter.

32 Shades of Blue

Hardware: Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XLO, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Artwork was shot to 4x5" transparencies and scanned with a Linotype-Hell 341 color scanner. EPS files of the images were imported into QuarkXPress. All type was created in QuarkXPress. Film was output on the Agfa AccuSet imagesetter.

36 Transforming Type

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Linotronic imagesetter.

Software: QuarkXPress 3.11, Fontographer 4.0.

Notes and Comments: Artwork was created as a typeface in Fontographer. All type was created in QuarkXPress. Film was output on the Linotronic imagesetter.

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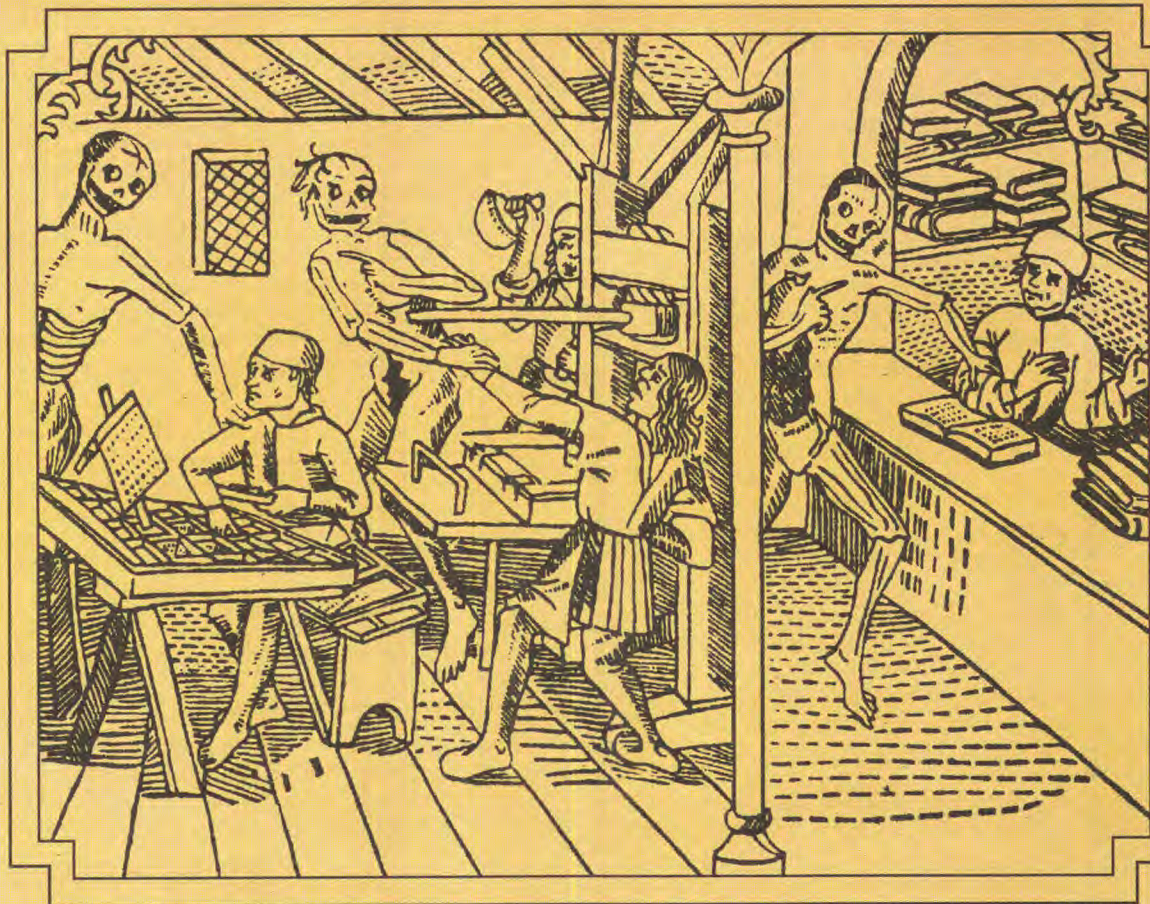
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